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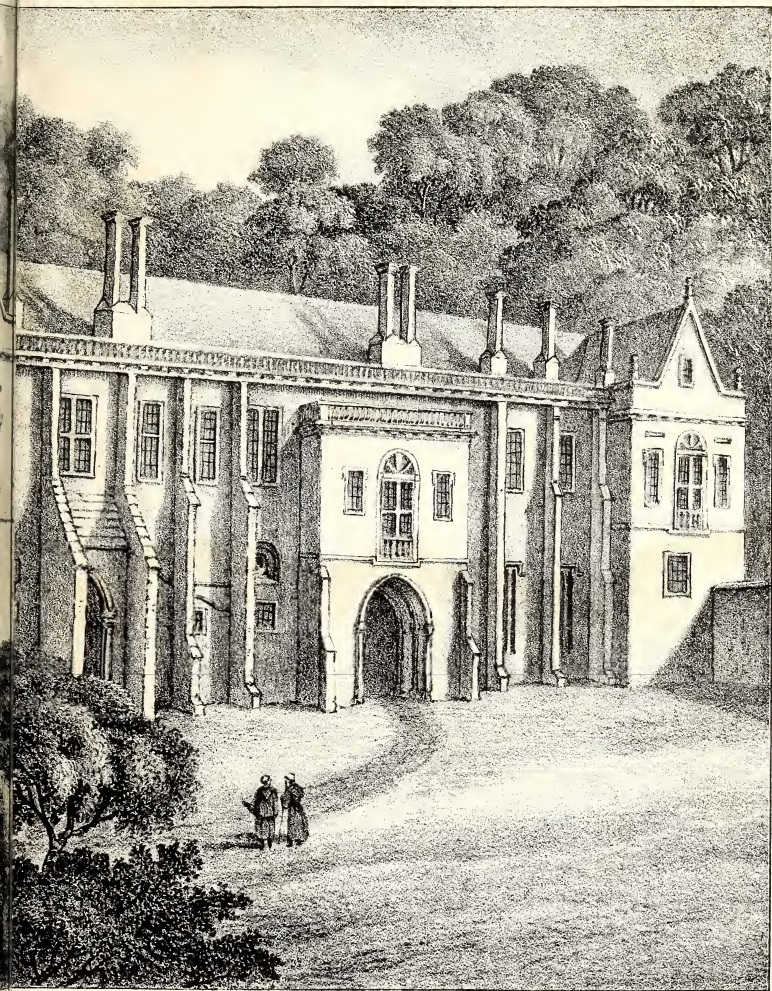
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ABBEY.

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# A GUIDE

TO

## WOBURN ABBEY.

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BY

J. D. PARRY, M.A.

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WOBURN :  
PRINTED FOR S. DODD ;

AND SOLD BY  
LONGMAN, REES, ORME, BROWN, AND GREEN, LONDON.

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1831



TO  
THEIR GRACES  
JOHN DUKE OF BEDFORD, K.G.,  
AND  
GEORGIANA, DUCHESS OF BEDFORD;

**This little Work**

IS MOST RESPECTFULLY DEDICATED,

BY  
THEIR OBEDIENT SERVANT,  
THE AUTHOR.





## ADVERTISEMENT.

A desire to meet the wishes and convenience of that large body of the Public whom taste and curiosity is annually leading, from distant parts of the kingdom, to this beautiful and enriched Residence, has induced the publication of the *Second Part* of the “History of Woburn” in a separate form. . . . The Author has only to repeat his grateful acknowledgments to the Noble owner for the ample facilities, afforded him; and to request the indulgence of the Reader towards the humble, yet assiduous efforts, with which he has availed himself of them.

*July, 1831.*



A

## GUIDE TO WOBURN ABBEY.

&c. &c.

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### APPROACHES.

THE principal entrance to Woburn Park, is on the London side of the town, distant from it about a mile and a quarter. It consists of a long elliptical sweep of stone wall, panelled, with two very large square piers at the extremities, having their lower part rusticated; four insulated Roman Ionic columns occupy the centre, raised on bases, above which is a panel in relief, containing the arms and crest; below are three arches, with iron gates, gilded. On the reverse, is this inscription,—

HUNC • ADITUM • JANUAMQUE •  
VILLÆ • VOBURNIENSI • PRÆPONENDUM •  
CURAVIT • IOANNES • BEDFORDIÆ • DUX •  
ANNO • MDCCCX.

From hence, a road winds through a handsomely wooded part of the park, and crossing a new bridge of three small arches over the basin, under which is a fall of water, arrives at the west front of the Abbey.

The entrance from Woburn, at the bottom of Park street, is through plain gates, between two stone piers, which though unnoticed, are in reality, very fine ones: they are from the

designs of the celebrated Earl of Burlington, and were brought from Bedford-House, London, and have been engraved in the *Encyclopædia Britannica*. The mixture of plain and rustic work resembles the designs of the walls of the amphitheatre of Pola in Istria.\*

The road winds pleasingly through plantations, and on an embankment between two fine pieces of water, and having passed a Tuscan lodge, and ascended a hill, about the centre of a very fine avenue of trees, which are double on each side, turns to the right, and reaches the east front of the Abbey, the imposing approach to which is faced by a neat octagonal porter's lodge: another road winds round at a short distance to the west front.

The Abbey is a quadrangular building, inclosing a hollow square. The west and principal front is 230 feet long, and has a centre and two wings, with spacious intermediate buildings. The basement story throughout is rustic, above which is a range of handsome windows with pediments, and Venetian windows in the wings, which, as well as the centre, have a third story, and the other parts, an attic, concealed by a balustrade. In the centre are four large, three-quarter, Roman Ionic columns, supporting a handsome pediment, in which are carved the family arms. The reverse, has a pediment with four pilasters: the other interior faces are much plainer.

The east front is plain, and lower, from the inequality of the ground. In the centre is a projecting portico, with four channelled Doric columns, with a Roman entablature and balustrade. On the roof of this front, is a large and very handsome cupola, consisting of a circular pier, pierced for a bell, and surrounded by eight Grecian Ionic pillars: beneath, is an

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\* See the Supplementary vol. of Stuart's *Athens*. 1816, Chap. 1, plate ix.

octagonal basement for the clock, which has two dials, and communicates with nine others, in different parts of the mansion.

From the neat vestibule, at the west entrance, we ascend to a passage or corridor which pervades three sides of the court ; the fourth being occupied by the picture gallery. On the walls of this corridor, on the left, are six large framed drawings of great merit, in red chalk, 3ft. 8in. by 2ft. 7in., by Michael Angelo Ricciolini. *Rome*, 1761-2-3 ; reduced copies of Raphael's noble frescos in the four *Camere di Raffaello*, or Halls of Raphael, in the Vatican. The titles are not inscribed, and not having seen the originals, we give them by a comparison of the descriptions in Eustace, Burton, &c. &c.

1. The Incendio del Borgo.

2. Mount Parnassus, and the Muses, &c., Apollo playing on the *violin* in place of the lyre.

3. The Punishment of Heliodorus.

4. The Interview of Leo and Attila.

5. The School of Athens.

6. The Debate on the Sacrament, or Theology.

In the south passage are a great number of models of cattle, in glass cases ; and opposite the doors of the library is a painted window, from a design by Westall, representing the taking of the young prince Richard Duke of York, from his mother, Queen Elizabeth, widow of Edward IV, in the sanctuary at Westminster.

In the corridor, on the right, in glass cases, are several Greek or Etruscan vases, principally a purchase of the late Duke at Lord Cawdor's sale, but a few of them bought by the present, "of Giuseppe Micali, the learned editor of '*L'Italia avanti il dominio dei Romani*.'" The vases have a black ground, and the red *monochromatic* painted figures so ably elucidated by Dr. Clarke in his Travels. There are also four bronze vases, several copies of ancient bronze statues and groups, and a

few antiques, also several small vases, formed out of fragments of antique marble and alabaster, found in the ruins of Pompeii, and in the bed of the Saone, near Lyons.

Another glass case contains a variety of clever figures, illustrating the costumes, sports, and manners, of Italy, Spain, and Portugal.

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The first apartment into which the visitor is conducted, is—

### THE FRENCH STATE BED-ROOM.

This is a large and handsome apartment, lately restored and ornamented. The walls are covered with French paper, gilt, and the gilt ceiling is light and pleasing; the bed has a cornice and two fluted Corinthian pillars, in white and gold; the bed and window curtains are yellow satin damask; there are two cabinets, the tops of which are of Florence mosaic.

### PAINTINGS.

#### WEST SIDE.

The Marquis of Tavistock, Father of the present Duke, by *Sir Joshua Reynolds*.

The Marchioness, by ditto.

#### SOUTH SIDE.

Anne, Countess of Bedford, by *Sir Peter Lely*; we shall have occasion to notice this interesting character hereafter. She is here painted at a more advanced age, than elsewhere, by Vandyke, but still retains her beauty: the drapery is blue; it is styled by Pennant, "a most beautiful half-length."

The celebrated Admiral Keppel, by *Sir Joshua Reynolds*. The portrait is a very fine one, ground dark, with the ocean at a distance.

Over the chimney piece is a landscape, by *Lambert*, and over the doors, two others, by the same artist.\*

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### DRESSING ROOM.

16½ ft. long, 15¼ ft. broad, 14 high.

The hangings and drapery the same as the last.

### PAINTINGS.

#### SOUTH SIDE.

John, fourth Duke of Bedford, by *Sir Joshua Reynolds*.

His first Duchess, Diana, daughter of the Earl of Sunderland, by ditto.

Francis, and William, sons of Francis, fourth Earl of Bedford, when young, both by *Sir Peter Lely*.

Over the chimney is a landscape, by *Lambert*, and over the doors, two others, forming a set of six, in these rooms, by the same painter.

#### EAST SIDE.

*Centre*.—Gertrude, second wife of John, fourth Duke of Bedford, and daughter of Earl Gower, by *Sir Joshua Reynolds*.

*Right*.—Lady Caroline Russell, afterwards Duchess of Marlborough, by the same.

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\* Lambert, who was instructed by Hassel, and at first imitated Wootton, was a very good master, in the Italian style, and followed the manner of Gaspar (Poussin), but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the play-house, where he had room to display his genius; and in concert with Scott, executed six large pictures of their settlements, for the East India Company, which are placed at their house, in Leadenhall street."

*Left.*—Francis, Marquis of Tavistock, by the same. Of this lamented nobleman, Horace Walpole thus expresses himself. “He died in consequence of a fall from his horse, as he was hunting,—but not before such genuine honour, generosity, and every amiable virtue had shone through the veil of natural modesty, that no young man of quality, since the Earl of Ossory, son of the Duke of Ormond, had inspired fonder hopes, attracted higher esteem, or, died so universally lamented.”

WEST SIDE.

*Centre.*—Queen Elizabeth, half length, painted on panel, and said to be by *Zuccherò*. Her dress is a black velvet gown, encumbered with ornaments and embroidery of pearls and jewels; in her hair, which is a light yellow, are egg pearls and a silver coronet; she has also a negligée of pearls, and an immense ruff; one hand rests on a globe. Behind, are two small representatives of the Spanish Armada—one advancing, and the other dispersed by a tempest.

Pennant observes of a portrait of her at Hatfield.—“A portrait extremely worth notice; not only because it is the handsomest we have seen of her, but as it points out her turn to allegory and apt devices. Her gown is close bodied; on her head is a coronet and rich egret, and a vast distended gauze veil: her face is young, her hair yellow, falling in two long tresses; on her neck, a pearl necklace; on her arms bracelets. The lining of her robe is worked with eyes and ears, and on her sleeve a serpent is embroidered with pearls and rubies, holding a great ruby in its mouth: all to imply vigilance and wisdom. In one hand is a rainbow, with the flattering motto, ‘*Non sine sole IRIS.*’”

“A pale Roman nose,” observes Horace Walpole, “a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale, and a bushel of pearls, are the features



by which every one at once knows the pictures of Queen Elizabeth." A few instances of her taste and habits may prove entertaining; and the indications of her personal vanity and extravagance will not be thought to derogate from the policy and ability of her government.

Paul Hentzner, a German traveller in England, thus describes her majesty passing to chapel, at the royal palace of Greenwich:—"Next came the queen, in the sixty-fifth year of her age, as we were told, very majestic, her face oblong, fair, but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked; her lips narrow and her teeth black, (a defect the English seem subject to, from their too great use of sugar); she had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown; her bosom was uncovered, as all the English ladies have it till they marry; and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long, and her stature neither tall nor low; her air was stately; her manner of speaking mild and obliging. That day she was drest in white silk, bordered with pearls of the size of beans, and over it a mantle of black silk, shot with silver threads; her train was very long, borne by a marchioness; instead of a chain, she had an oblong collar of gold and jewels: the ladies of the court followed next to her, very handsome and well shaped, and for the most part dressed in white."

Her wardrobe consisted of "more than two thousand gowns, with all things answerable." She was very fond of *perfumed* necklaces, bracelets, and gloves. In the fifteenth year of her reign, "Edward Vere, Earl of Oxford, presented her with a pair of perfumed gloves, trimmed with four tufts of rose-coloured silk, in which she took such pleasure, that she was always painted with those gloves on her hands; and their scent was so exquisite, that it was ever after called the Earl of Oxford's perfume." At new year's day, 1589, she was

presented by Sir Francis Drake with “a fanne of feathers, white and redd, the handle of golde, inamuled with a halfe moone of mother of perles; within that a halfe moone garnished with sparks of dyamonds, and a few seede perles on the one side, having her majestie’s picture within it; and on the back side a device with a crowe over it.”\*

Hentzner, in describing the splendid furniture of Queen

\* Elsewhere we have an account of all the new year’s gifts offered to her majesty from all the peers, statesmen, &c., &c., down to her household servants. Some gave money; the Archbishop of Canterbury giving 40*l.*; of York, 30*l.*; most of the peers and bishops 20*l.* or 10*l.*; the peers and peeresses, &c., gave “rich gowns, petticoats, kirtles, silk stockings, cypress garters, sweet bags, doublets, mantles, some embroidered with pearls, garnets, &c., looking glasses, fans, bracelets, caskets studded with precious stones, jewels ornamented with sparks of diamonds in various devices, and other costly trinkets. Sir Gilbert Dethick, Garter King of Arms, gave a book of the States in King William the Conqueror’s time, and a book of the Arms of the Noblemen in Henry the Fifth’s time. Absolon, the Master of the Savoy, a Bible covered with cloth of gold, garnished with silver and gilt, and two plates, with the royal arms; Petruchio Ubaldino, a book covered with vellum of Italian; Lambarde, the antiquary, his Pandecta of all the Rolls, &c., in the Tower of London; the queen’s physician presented her with a box of foreign sweetmeats; another physician with two pots, one of green ginger, the other of orange flowers; two other physicians gave each a pot of green ginger, and a pot of the rinds of lemons; her apothecaries, a box of lozenges, a box of ginger candy, a box of green ginger, a box of orange candit, a pot of conserves, a pot of wardyns condite, a box of wood with prunolyn, and two boxes of *manus christi*. Mrs. Blanch, a pasty, a little box of gold to put in cumphetts, and a little spoon of gold; Mrs. Morgan a box of cherries and one of aberycocks, (apricots); her master cook, a fayr marchpayne; her serjeant of the pastry, a fayre pie of quynces oringed, a box of peaches of Jenneway (Genoa), a great pie of quynces and wardyns guilte; *Putrino*, an Italian, presented her with two pictures; *Innocent Corey*, with a box of lutestrings; *Ambrose Lupo*, with another box of lutestrings, and a glass of sweet water; *Petro Lupo*, *Josepho Lupo*, and *Cæsar Carliardo*, each with a pair of sweet gloves; a cutler, with a meat knyfe, with a fair haft of bone, *a conceit in it*; *Jeromy*, with twenty-four drinking glasses; *Jeromy Bassano*, two drinking glasses; Smyth, *dustman*, two bolles of cambrick.”—*Drake’s Shakspeare*.

Elizabeth's palaces, says, "At Windsor, her majesty has two bathing rooms, ceiled and wainscoted with glass;" at Hampton Court, "her closet in the chapel is most splendid, quite transparent, having its window of crystal. We were led into two chambers, called the presence, or chambers of audience, which shone with tapestry of gold and silver, and silk of different colours. Here is, besides, a small chapel richly hung with tapestry, where the queen performs her devotions. In her bed-chamber, the bed was covered with very costly coverlids of silk: in one chamber were several excessively rich tapestries, which are hung up when the queen gives audience to foreign ambassadors; there were numbers of cushions ornamented with gold and silver, many counterpanes and coverlids of beds lined with ermine; in short, all the walls of the palace shine with gold and silver. Here is, besides, a certain cabinet, called Paradise, where besides that every thing glitters so with silver, gold, and jewels, as to dazzle ones eyes, there is a musical instrument made all of glass, except the strings."

Harrington, in his "*Nugæ Antiquæ*," praises her for her courteous attention to the comforts of the followers and servants of her court:—"The stately palaces, goodly and many chambers, fayr gallerys, large gardens, sweet walks, that princes with magnificent cost do make (the twentyeth parte of which they use not themselves), all shew that they desire the ease, content, and pleasure of theyr followers as well as themselves." He afterwards praises her for having caused to be substituted "easye quilted and lyned forms and stools for the lords and ladys to sit on," for the former "hard plank forms and wainscot stools," which he specifically describes as having been very inconvenient.

Her majesty was very partial to and excelled in dancing, which was one of the exercises she most delighted in in her old age, as contributing to the impression of activity and

juvenility she wished to produce, especially on strangers. When Sir Roger Aston was in the habit of bringing letters to her from James I. of Scotland, "he did never come to deliver any, but he was placed in the lobby, the hangings being lifted up, where he might see the queene dancing to a little fiddle, which was to no other end, than he should tell his master by her youthful disposition, how likely he was to come to the possession of the crown he so much thirsted after."

The worst part of her character, in which she too faithfully copied her father, Henry VIII., was in giving herself up to angry and vindictive passions, to which was added a restless and impetuous jealousy.

—Non acuta

Sic geminant Corybantes æra,

Tristes ut Iræ ; quas neque Noricus

Deterret ensis, nec mare naufragum,

Nec sævus ignis, nec tremendo

Jupiter ipse ruens tumultu.

By these combined causes fell her favourite Essex and her own relation, the unfortunate Mary. In less dangerous cases it was exercised in boxing her courtiers' ears. Harrington would not "adventure her highnesse' *choller* lest she should *collar* him also:" and she used to belabour her ladies of honour "in such wise, as to make these fair maids often cry and bewail in piteous sort." That she had, however, some redeeming qualities, not only in public but private life, is known to all who are acquainted with the history of their country; and that she was a patroness of learning and religion. The reader may, in conclusion, be interested by a specimen of her majesty's poetry, written in a sorrowful mood of love, which is inscribed on a scroll in one of her portraits, and the descriptive parts of which refer to some circumstances of the painting.

## DOLOR EST MEDICINA DOLORI.

“ The restless swallow fits my restless mind,  
In still renewing, still reviving wrongs ;  
Her just complaints of cruelty unkind,  
Is all the music that my life prolongs.

“ With pensive thoughts my weeping stag I crown,  
Whose melancholy tears my cares express ;  
His tears in silence, and my griefs unknown,  
Are all the physic that my harms redress.

“ My only hope was in this goodly tree,  
Which I did plant in love, bring up in care ;  
But all in vain, for now too late I see  
The shells be mine, the kernels others are :  
My music may be plaints, my physic tears,  
If this be all the fruits my love-tree bears.”

On the *right*, Chandos Brandon, Duke of Suffolk, by *Holbein*. Mr. Lodge's engraving is taken from this portrait.

“ *Charles Brandon*, Duke of Suffolk, son of Sir William Brandon, standard-bearer to Henry VIII., slain at the battle of Bosworth. His dress is black, with red sleeves, with the collar of the Garter and the George. His beard is white; his countenance bluff; not unlike that of his master, Henry VIII. Their qualities, happily for the favourite, were different; for the inscription with truth says, that he was ‘gratiose with Henry VIII.; void of despyte; most fortunate to the end; never in displeasure with his kynge.’ He was brought up with his master, and justly beloved by him for his noble qualities, for his goodly person, courage, and conformity of disposition (I suppose only) in all his exercises and pastimes. He was a principal figure in every tilt and tournament. In his younger days (1510) he appeared at Westminster in the solemn justs, held in honour of Catherine of Arragon, in the dress of a recluse, begging of her highness

permission to run in her presence ; which obtained, he instantly flung off his weeds, and came out all armed. He signalized himself at the justs at Tournay, in 1511, instituted by Margaret, Princess of Castile, in compliment to his royal master. The place was flagged with black marble, and the horses of the knights shod with felt, to prevent them from slipping. He here won the heart of the fair foundress of the entertainment ; but fortune reserved him for another princess.

“ In 1514, he performed amazing deeds of arms at St. Dennis, at the coronation of the youthful Mary, sister to Henry, on her marriage with the aged and decrepid Louis XII. The French, envious of his prowess, introduced into the lists a gigantic German, in hopes of bringing the English hero into disgrace. He treated the Almain so roughly that the French interfered ; but, in a second trial, Suffolk caught him round the neck, and pummelled him so severely about the head, that they were obliged to convey the fellow away secretly ; who had been surreptitiously introduced in disguise, merely on account of his strength.

“ Mary, on the death of her royal consort, proposed to Suffolk, and gave him only four days to consider of the offer. This seems concerted to save her lover from the fury of Henry, for daring to look up to a dowager of France, and, what was more, his sister. His master fortunately favoured the match. He continued beloved by the king to the end of his life, after seeing the following knights and attendants on the conjugal festivities, the Earl of Devonshire, Lord Leonard Grey, Sir Nicholas Carew, and Anna Bullein, sent headless to their graves. But Charles went off triumphant with his royal spouse ; carried with him her jewels, to the amount of 200,000 crowns ; the famous diamond *le miroir de Naples* ; and secured her jointure of 60,000 crowns. He married

almost as many wives as his master, leaving his fourth to survive him. He died universally lamented, in August, 1545, and was buried magnificently, at the expence of his master; his loss being one of the few things that touched his hardened heart.”—*Pennant*.

*Left*.—Edward Clinton, Earl of Lincoln, by *Cornelius Ketel*; the whimsical artist, who, not satisfied with equalling other artists with the usual implements, first attempted to paint with his fingers, and afterwards with his *toes*! and found persons foolish enough to admire the produce of his fantastic extravagance.

Horace Walpole, in his Catalogue, observes, “This Earl was a brave and probably a very prudent man; for besides being Lord High Admiral for thirty years, in four most difficult reigns, he was entrusted with various martial and ceremonial commissions, for most of which he was amply rewarded, without having performed any action of conspicuous éclât. He seems to have laid himself open neither to enemies nor reproach, and to have been content with securing fortune by his services, without risking it by over-rating his abilities.” This portrait, with a memoir, is also contained in Mr. Lodge’s work.

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#### NORTH DRAWING ROOM; OR, PRINT ROOM.

21 ft. 8 in. by 27 ft.; and 15 ft. 10 in. high.

This room is styled the print room, from a curious collection of rare prints kept in cabinets, of which there is a *Catalogue Raisonné*: the furniture is of blue and gold-colour silk damask. There are also some antique Japan cabinets, and a chimney-piece of Carrara marble, finely sculptured. The ceiling is very richly gilt, with palm and laurel leaves, and has a massive foliated circle, in the centre.



## PAINTINGS.

## NORTH SIDE.

*Centre.*—The Trial of Lord William Russell, by *Hayter*. When a painting has obtained so much notoriety and applause as this has, it is unnecessary to enter into a detailed description. The effective distribution of the *colours*, is not the least striking merit it possesses, which immediately attracts and interests the most careless spectator. The glowing effect of the light on the scarlet robes of the judges, is relieved by the quiet green of the cloth on the table, and the blue of Sergeant Jefferies' ceremonial gown; and the chiar-obscuro of the centre and back ground, sets off the white satin drapery of Lady Russell, and the rich dresses of Lord Russell's friends,—brought forward on the left; of whom, the Earl of Devonshire, is dressed in pink; and the Earl of Somerset, in yellow, with a brown cloak. An excellent engraving of this painting has been published, and extensively circulated.

*Right.*—A Hunting Party, called Chevy Chase, by *Landseer*. The deer is at bay, and has thrown down several dogs; Earl Percy, on horseback, is aiming a javelin at it; and his son, on foot, is drawing a bow: a huntsman in blue is blowing a *mort*. 7 ft. by 6 ft. (with the frame).

Poetical and romantic fancy has always bestowed on the hunter's life of old times, peculiar charms and interest: few trifles on this subject that we have met with, have pleased us better than this, by a modern Scotch Poet:

“ 'T is sweet to list on the evening hill  
 When the minstrel's harp is ringing;  
 'T is sweet to list in the greenwood still  
 When mavis and merle are singing:  
 But sweeter to me is the bugle blast  
 When the hunter's steed is neighing,  
 And dearer to me is the falcon cast  
 When the hounds are blythely baying.



“ My Allan’s kirtle is Lincoln green,  
 His bonnet is Kelso blue ;  
 His falcon is white, and his shaft is sheen,  
 And his bow of the good red yew :  
 And ever the stag in Ettrick wood,  
 And her’n at the Tiviot’s spring,  
 May rue when he slips the goss-hawk hood,  
 Or draws the gray-goose wing.

“ Full dear is the Lincoln green to me,  
 And sweet is the winding horn,  
 And well I love the greenwood tree,  
 Where the dew hangs bright at morn.  
 And merry to dwell by the forest side,  
 Where the dun deer bells at e’en,  
 And blyther to be the hunter’s bride,  
 Than a ladye in silken sheen.  
*Allan’s Bridal of Caölchairn, &c.*

*Left.*—The Death of the Regent Murray, by *Allen*. 7 ft. by 5 ft. (with the frame). This event took place in the street of Linlithgow, on the left of which appears the Town-house, with a turret, and gallery crowded with spectators; the assassin took his aim from a small open window on the right, but escaped on horseback: a ballad by Sir Walter Scott, in the “Border Minstrelsy,” is founded on this occurrence. Terrible as the crime of murder is, when we recollect the worthless and hypocritical character of Murray, and that he had seduced the wife of the man who took away his life, we can afford him no compassion. Many of the figures in this piece are beautifully painted, particularly a female figure sitting on the ground, thrown very boldly forward; and the colours are bright and pleasing.

## EAST SIDE.

*Centre.*—A Sea View, near Antwerp, by *Callcott*. 7½ ft. by 5½ ft.

*Right.*—Miss Sarah Siddons; by *Sir Thomas Lawrence*.

Her lamented death, the unhappy effect of his vacillation of attachment, is recorded in his Memoirs; and the consequent sorrow of this amiable man, which continued through his whole life.

*Left.*—Miss Howard, by her father, *H. Howard*, R. A., in a Neapolitan costume of the sixteenth century; a green velvet robe, with red slashed sleeves; and a red hat.

#### SOUTH SIDE.

*Centre.*—Over the chimney-piece, a splendid Landscape composition, by *Linton*, 1826. Wood and river scenery, with a castle and town in the distance, a bridge in the centre; the whole has a very classical appearance.

*Right.*—View near Hastings, by *Collins*. Early Morning; a woman with a child, buying fish: very bright and pleasing.

*Over it.*—Trees in Woburn Park, by *Strutt*.

*Left.*—A Market Place in Orleans, near the Cathedral; shewing its fine west towers, each rising to an octagonal story, crowned with statues; in one corner is a man on horse-back, selling nostrums to a group around him.

*Over it.*—A small Cattle piece, after *Paul Potter*.

*Over the door.*—The celebrated and beautiful Countess of Coventry, with a Child, by *Gavin Hamilton*.

#### ANTE DRAWING ROOM.

22 ft. long; 19 ft. 10 in. broad; 15 ft. 10 in. high; drapery blue and gold-colour silk damask. The ceiling is very handsome, and richly gilt.

#### PAINTINGS.

##### NORTH SIDE.

*Right*, over the door.—A Portrait of G. Hayter; and a View on the Coast of France, by *Bonnington*.

*Centre.*—Scene from Gil Blas. The wily Camilla and her confidant, Raphael, and Gil Blas; called the "Casket Scene." All the objects are distinctly and beautifully painted. *Newton*.

*Left.*—The Crown offered to Lady Jane Grey. The commissioners are, the Duke of Suffolk, the Earl of Northumberland, the Earl of Bedford, the Archbishop of Canterbury, and the Lord Chancellor, who are all kneeling, with the declaration, and the crown. The interesting pair, Lady Jane and her husband, are turning to each other in anxious consultation; and the Duchess of Suffolk, who is sitting with her hand on her daughter's arm, exhibits some degree of maternal solicitude, with perhaps an equal share of ambition. *Leslie.*

## EAST SIDE.

*Right, above.*—A Vintage, by *Severn*, painted at Rome, and the scene and figures taken from nature, in that neighbourhood.

*Below.*—An excellent little painting, in the Dutch style—A Cocker at work, whistling to his Bird. *Alex. Fraser, 1826.*

*Centre, over the chimney-piece.*—The Virgin and her Child, by *Murillo*.\* The countenance is Andalusian, with beautiful dark eyes and hair; the drapery, in puce and blue, has a subdued effect. From the collection of *M. de Calongne*.

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\* "The character of Murillo, as a painter, can scarcely be separated from his character as a man: humility, kindness, benevolence, were conspicuous in him; and these are also seen in the choice of his subjects. Undoubtedly, one of the greatest among the many charms of Murillo, consists in the beauty of his invention; his subjects seldom fail to interest the benevolent feelings: we have affection in all its varieties—character under its many forms; and even in subjects purely divine, he contrives to throw over them a human interest. Never was affection more touchingly delineated, than in the picture of St. Felix, the Virgin, and Child, in the Capuchin convent of Seville; in which the virgin, after having put the infant into the arms of the holy man, that he might bless him, stretches out her own, that he may be restored to a mother's embrace. Nor were ever love and benevolence more beautifully blended, than in the picture of "Santa Isabella, Queen of Portugal, curing the sick and wounded," wherein the old woman watches, with a mother's anxiety, the cure of her wounded son. And where shall we find charity, and its reward—the favour of Heaven—more impressively displayed, or more powerfully conceived, than in the picture of

*Left, above.*—St. John in the Isle of Patmos; resembling the style of Salvator Rosa. *G. Hayter.*

*Below.*—Pilgrims at the turn of a Rock catching a first View of Rome. The attitudes and expressions are very interesting, the distance is said to be twenty-two miles: the dome of the Basilica Vaticana, or St. Peter's, appears very lofty in the distance, and gilded by the sun; and the narrow Tibur, (here "blue") glides through the Campagna below. *Eastlake.* Painted at Rome.

"On the heights, above Baccano, the postilions stopped, and pointing to a pinnacle that appeared between two hills, exclaimed 'Roma!'—That pinnacle was the cross of St. Peter's.—The 'ETERNAL CITY' rose before us!"—*Eustace.*

'John of God:' this has always seemed to me, one of the happiest illustrations of the genius of Murillo. 'John of God' is supposed to have gone, as was his usual practice during the night, to seek and succour objects of distress. The picture represents the Saint, carrying on his back a wretched being, whom he had found in his walk, and bending under the weight of his burden; but suddenly, feeling himself relieved of a part of his load, he looks round, and sees, by the miraculous light that encircles his heavenly visitant, that an angel has descended, to assist him in his work of charity.

"Innumerable examples might be given from the works of Murillo, of that peculiar charm which consists in investing spiritual subjects with a human interest. Murillo never painted a virgin and child, in which a mother's human love, and the pride of a mother in her human child, were not blended with the expression of divinity, and with the loftier pride of having given birth to the Son of God. Nor in any representation of scenes in the life of Christ, did Murillo ever forget to unite the human with the divine character. In the great painting, also, of 'Moses striking the Rock,' in the Hospital *de la Caridad*, there is a fine exemplification of the excellence of which I have been speaking. This miracle is not made a mere display of power; Murillo has introduced into it many varieties of human feeling—the anxiety of those who wait for the accomplishment of the miracle—the burning impatience, and eager importunities of thirst, and its contrasted satisfaction.

"This peculiar charm of Murillo, consisting in his choice of subjects, has made him a painter for all men; for all, at least, who have human emotions to be excited, and human affections to be touched. But this is only one excellence of Murillo, and standing

## SOUTH SIDE.

*Right.*—An Exploit of Sir William Russell, at the battle of Zutphen. Of his deportment in this action, we are told by the old chronicler, Stowe, that “he charged so terribly, that after he had broken his launce, he so played his part with his curtle-axe that the enemy reported him to be a devill and not a man; for where he saw six or seven of the enemy together, thither would hee, and so behaved himself, with his curtle-axe, that he would separate their friendship.” He is here represented on horseback, having just struck down a standard-bearer, and engaged with two other assailants, both of whom the artist, in the indulgence of his usual “hobby,” has placed on *white* horses. Sir Philip Sidney, whose noble death in that battle is known to all, from the impressions of their childhood, was a great friend of his, as a memorial of which regard, he left him his best gilt armour: and Sir William was appointed by the Queen to succeed him as Governor of Flushing. *Cooper, pinx.*

apart from others, it might belong to any man of benevolence and fine imagination, however indifferent a painter he might be. Murillo possesses, besides, that rare union of high qualities, some of them pre-eminently his own, which has made him one of the first of painters in the eye of the learned, and of all those who have loved and studied this divine art.

“The most striking excellence in the conception of Murillo’s figures is Nature, accompanied by Grace; but never, as in some of the Italian masters, grace running into affectation—and what is there to desire more in the conception of a picture, than perfect nature and perfect grace, without any alloy of affectation?”

“The landscapes of Murillo are at least curious. His proficiency in this department was probably acquired in his early years, when at the fair of Seville, he painted whatever his customers demanded.

“‘A Gipsy and a Spinster,’ also in the gallery of Madrid, are specimens of that other class of pictures by which Murillo is known to many who have not been in Spain. These pictures being smaller, and not preserved by the jealousy of the convents, more easily find their way into other countries; accordingly, in this style, we find some of the choicest morsels of Murillo in foreign galleries: in Munich, in the Dulwich Gallery, and elsewhere.”—*Spain in 1830.*

*Centre, above.*—A combination of Rural objects, by *Ward*. An ale-house, with horses drawing a butt out of a cellar; groups of cattle; a village, and May-pole.

*Below.*—A Greenwich Pensioner, describing and illustrating a battle with broken pieces of tobacco-pipe, on a table, and “shewing how fields were won;” an object which will doubtless remind the spectator of the beautiful and feeling description in Goldsmith’s “Deserted Village.” *Henry Pidding.*

*Left.*—The Death of Sir Francis Russell, supposed to be by treachery, in a Border-fray. *Cooper.*

*Over the door.*—*Hogarth*, by himself.

## DRAWING ROOM.

34 ft. 7 in. long : 23 ft. 9 in. wide : 15 ft. 10 in. high.

The furniture blue and gold silk damask; ceiling gilt; a vase of *verde antico*; three beautiful Japan cabinets, with slabs of white marble, and an elegant dwarf bookcase with red.

## PAINTINGS.

### NORTH SIDE.

ROME.—The Ælian Bridge and Castle of St. Angelo, with St. Peter’s and the Vatican in the distance.—*Claude Lorraine.*

As all general reflections or descriptions referring to ancient or modern Rome, are now so numerous and accessible, it will be a greater novelty to introduce a lively account of the annual Roman Festival at Easter, the Illumination of St. Peter’s, and the Fireworks at St. Angelo; which may recal a pleasing idea to those who have seen them, and amuse those who have not.

“ At Ave Maria we drove to the Piazza of St. Peter’s. The lighting of the *lanternoni*, or large paper lanterns, each of which looks like a globe of ethereal fire, had been going on for an hour, and by the time we arrived there was nearly completed.

As we passed the Ponte San Angelo, the appearance of this magnificent Church, glowing in its own brightness—the millions of lights, reflected in the calm waters of the Tiber, and mingling with the last golden glow of evening, so as to make the whole building seem covered with burnished gold, had a most striking and magical effect.

“Our progress was slow, being much impeded by the long line of carriages before us; but at length we arrived at the Piazza of St. Peter’s, and took our station on the right of its farther extremity; so as to lose the deformity of the dark dingy Vatican Palace. The gathering shades of night rendered the illuminations every moment more brilliant. The whole of this immense church—its columns, capitals, cornices, and pediments—the beautiful swell of the lofty dome, towering into heaven, the ribs converging into one point at top, surmounted by the lantern of the church, and crowned by the cross,—all were designed in lines of fire; and the vast sweep of the circling colonnade, in every rib, line, mould, cornice, and column, were resplendent in the same beautiful light.

“While we were gazing upon it, suddenly a bell chimed. On the cross of fire, at the top, waved a light, as if wielded by some celestial hand; and instantly ten thousand globes and stars of vivid fire seemed to roll spontaneously along the building as if by magic; and self kindled, it blazed in a moment into one dazzling flood of glory. Fancy herself, in her most sportive mood, could scarcely have conceived so wonderful a spectacle as the instantaneous illumination of this magnificent fabric. The agents by whom it was effected were unseen,\* and it seemed the work of enchantment.

“In the first instance, the illuminations had appeared to be

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\* This was effected by eighty individuals, disposed in different parts of the building. The whole expense of this illumination and fireworks, is said at Rome not to exceed 1000 crowns, or 250*l.*; which seems to us almost incredible.



complete, and one could not dream that thousands and tens of thousands of lamps were still to be illumined. Their vivid blaze harmonised beautifully with the softer, milder light of the lanterni. The brilliant glow of the whole illumination shed a rosy light upon the fountains, whose silver fall and ever playing showers, accorded well with the magic of the scene.

“Viewed from the Trinità de’ Monti its effect was unspeakably beautiful. It seemed to be an enchanted palace hung in air, and called up by the wand of some invisible spirit. We did not, however, drive to the Trinità de’ Monti, till after the exhibition of the *girandola*, or great fireworks, from the Castle of St. Angelo, which commenced by a tremendous explosion, that represented the raging eruption of a volcano. Red sheets of fire seemed to blaze upwards into the glowing heavens, and then to pour down their liquid streams upon the earth. This was followed by an incessant and complicated display of every varied device that imagination could figure, one changing into another, and the beauty of the first effaced by that of the last. Hundreds of immense wheels turned round with a velocity that almost seemed as if demons were whirling them, letting fall thousands of hissing dragons and scorpions and fiery snakes; whose long convulsions, darting forward as far as the eye could reach in every direction, at length vanished into air. Fountains and jets of fire threw up their blazing cascades into the skies. The whole vault of heaven shone with the vivid fires, and seemed to receive into itself innumerable stars and suns; which, shooting up into brightness almost unsufferable—vanished—like earth-born hopes. The reflection in the depth of the calm clear waters of the Tiber was scarcely less beautiful than the spectacle itself; and the whole ended in a tremendous burst of fire, that while it lasted almost seemed to threaten conflagration to the world.



“But this great agent of destruction was here wholly innocuous. Man, who walks the earth, ruling not only the whole order of beings, but the very elements themselves, had turned that seemingly uncontrollable power, which might annihilate the very globe itself, into a plaything for his amusement; and compelled it to assume every whimsical and fantastic form that his fancy dictated. It alone of all things in existence, reversing the order of nature, arises from earth towards the skies; yet even this he has bowed to his will. Wonderful as these fireworks were,—and let not that name lead you to imagine they bore any resemblance to those puny exhibitions of squibs and crackers, which are denominated fireworks, in England,—wonderful as they were, the illumination of St. Peter’s far surpassed them. It is a spectacle which, unlike other sights that are seen and forgotten, leaves a strong and indelible impression upon the mind.”

## EAST SIDE.

*Right.*—A Landscape, by *Gaspar Poussin*, of very sombre appearance; forest, lake, triumphal arch, and town in the distance.

*Centre.*—Over the chimney-piece, which is of white and Siena marble, with a small alto-rilievo of Venus and Cupid, and two Grecian Ionic pillars, is a View of Houghton House, in its perfect state, by *Wilson* (called “the English *Claude*”).

*Left.*—Another Landscape, not quite so dark as the other, with town, and water in the distance, by *Gaspar Poussin*; but conjectured by some to be by *Claude*, in what is termed his “green” style.

## SOUTH SIDE.

A large painting of Nimeguen on the Rhine, by *Cuyp*, extremely light and beautiful, with very clear architecture.

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## MINIATURES.

On the north and south sides are twenty-eight enamelled miniatures, by *Henry Bone, R.A.*, justly celebrated as the first enamel painter in the world. They are mounted in crimson velvet, with scroll-work gilt frames. These were executed by order of the present noble owner, to form a complete series of the Russell family; and to “transfer them from the perishable material of oil paintings, to the more durable and brilliant representations in enamel.” The same personage has also written a “*Catalogue Raisonné*,” for the information and example of his descendants.

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## THE MINIATURE PORTRAITS ARE

1 and 2.—Philip Archduke of Austria and Joanna his consort (the patrons of the first Earl of Bedford). 3.—John Russell, first Earl of Bedford. 4.—Francis, second Earl of Bedford. 5.—Sir Francis Russell. 6.—William, Lord Russell (of Thornhaugh). 7.—Elizabeth, Lady Russell, his wife. 8.—Edward, third Earl of Bedford. 9.—Lucy, Countess of Bedford. 10.—Francis, fourth Earl of Bedford. 11.—Katherine, Countess of Bedford. 12.—William, first Duke and fifth Earl of Bedford. 13.—Anne, Countess of Bedford. 14.—William, Lord Russell. 15.—Rachael, Lady Russell. 16.—Wriothesly, second Duke. 17.—Elizabeth, his wife. 18.—Wriothesly, third Duke. 19.—Anne, Duchess of Bedford, his wife. 20.—John, fourth Duke. 21.—Diana, his first wife. 22.—Gertrude, his second wife. 23.—Francis, Marquis of Tavistock, her son. 24.—Elizabeth, Marchioness of Tavistock, his wife. 25.—Francis, fifth Duke of Bedford. Not included in the Catalogue. 26, 27, 28.—John, the present Duke; Georgiana Elizabeth, his first wife, daughter of Lord Torrington; and Georgiana, the present Duchess, daughter of the Duke of Gordon.

These are elucidated either in our Sketch of the Family, or notices of the larger portraits.

## SALOON.

This fine room is 35 ft. 11 in. long; 25 ft. 6 in. wide; and 28 ft. high. The ceiling is coved and gilt, with sunk medallions, and a cornice, and has a lofty and handsome appearance; the drapery and hangings are blue damask and gold. On the south and north sides are two most splendid chimney-pieces of white marble, having double Caryatides,\* in front, and in profile, and their friezes sculptured with two cornucopiæ in very bold relief, and a ram's head in the centre.

## P A I N T I N G S.

## NORTH SIDE.

*On the right.*—Over the door is a portrait, called “the Captain General of the Spanish Armada,” (the Duke de Medina Sidonia) and named “Adrian Paulido Pareja;” it is attributed to *Velasquez*, but the date of this painter appears rather too late. The figure and countenance are very fine; he is dressed in black and a red sash, with a truncheon in his hand.

*Centre.*—Elizabeth, Marchioness of Tavistock, mother of the present Duke; by *Sir Joshua Reynolds*; 7 ft. 9 in. by 4 ft. 9 in.; in her dress of Bridesmaid to Queen Charlotte. She is represented in a graceful allegorical attitude, crowning

\* Female figures supporting an entablature in place of columns; when the figures are male, they are properly termed *Persæ*, and by the Greeks, *Telamones* and *Atlantides*; and when they are placed as separate objects, in pleasure grounds, &c. they are called *Termini*, from the ancient Roman Deity of that name, who was supposed to preside over boundaries. “The portico of the *Pandroseon* (at Athens) was supported by six Caryatides, one of which is in the British Museum.”—*Laurent*. See also the fine plates of this temple, in *Stuart's Athens*, Vol. II., Chap. ii., Plate ii. xvi. xvii. xix. xx. Of this description also, were the colossal and majestic figures of giants, or Titans, in the noble temple of Jupiter Olympius at Agrigentum.—*Vide Cockerell's Description. Frontispiece, and Plates III. and VI.*

a bust of Hymen with flowers. A Black appears in the back ground, who is a portrait of Sir Joshua Reynolds' own black page.

*Left, above.*—Dædalus fastening the wings on Icarus.—*Vandyke.*

“Dum monet aptat opus puero, monstratque moveri,  
Erudit infirmas, ut sua mater, aves;  
Jamque, volaturus, parvo dedit oscula nato,  
Nec patriæ lacrymas continuere genæ.”—*Ovid.*

*Below.*—Christ in the Garden, appearing to Mary Magdalen. A very pleasing and spirited painting. The drapery of Christ is purple, that of Mary crimson and yellow, with yellow braided hair: the colours are very bright, particularly the ultramarine.\*—*Annibale Caracci.*

#### EAST SIDE.

*Right, above.*—Angels flying, and strewing flowers, round a sportive Boy. 8 ft. 1 in. by 6 ft. 3 in.—*Murillo.*

*Below.*—A Landscape, by *Nicholas Poussin.*

*Centre, over the Corinthian portal opening into the Saloon.*—The dead body of Abel, just slain; by *Rubens.* The position of the body is much admired by connoisseurs.

*Left, above.*—The Departure of the Israelites out of Egypt.—*Castiglione.*

*Below.*—A Landscape, with the sea and a rock in the distance.—*Nicholas Poussin.*

#### SOUTH SIDE.

*Right, above.*—Sampson proposing the Riddle of the Honeycomb to the Philistines. Judges xiv. 14.—*Guercino.*

\* The Roman Hymn for Easter, which contains a supposed address to her on her return, is lively and pleasing. “Whence comest thou, Magdalen, full of joy and love?—From the sepulchre of Christ, I have seen the living conqueror of death.”—

“Unde venis, Magdalena,  
Gaudii et amoris plena?”

*Below.*—Joseph interpreting Pharaoh's Baker's Dream.—*Rembrandt.* A celebrated painting, exhibiting much character; the countenance of the Baker is perfectly oriental, and his fixed attention is admirable. Joseph appears as a pleasing young man, with a countenance indicating mixed intelligence and goodness, and at the same time concern at the fatal prediction he is delivering.

*Centre.*—Francis, late Duke of Bedford, in his full peer's robes; by *Hoppner.* 8 ft. by 4 ft. 11 in. A bold and commanding figure.

*Left,* over the door.—A Vision of Christ. Christ is sleeping in his mother's lap; angels are shewn displaying the cross, and the Almighty is represented above.—*Luca Giordano.*

On the west side are two Vases of Verde-Antico, on red Campan marble slabs.

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#### DINING ROOM.

34 ft. 7 in. long: 23 ft. 8 in. broad: 15 ft. 10 in. high.

The walls of this apartment are wainscoted, the drapery red, with a gilt ceiling: the chimney-piece, of Carrara marble, is finely carved with fruit and flowers.

The paintings are nine whole length portraits by *Vandyke.*

##### NORTH SIDE.

*Right.*—Francis Earl of Bedford, in black, with white collar and ruffles, Æt. 48. This nobleman was the principal author and promoter of that great national improvement, the draining of the "Bedford Level:" thus being the founder of additional wealth to his country, and the benefits of a purer climate and a lengthened existence to many individuals and generations: a similar work to which has honoured the memories of Augustus, of Trajan, and of Pius VI.

"Sterilisve diu palus aptaque remis  
Vicinas urbes alit et grave sentit aratrum,  
Seu cursum mutavit iniquum frugibus amnis  
Doctus iter melius."—*Hor.*

The portrait is an exceedingly bold and striking one, and the hand is beautifully executed. It is engraved in Lodge's Portraits.

*Centre.*—Anne, Countess of Bedford, in white, with blue sash and breast-knot, (the very lovely and innocent daughter of the guilty pair—the Earl of Somerset, and the Countess of Essex,)—wife of William, Duke of Bedford. It is said that she was ignorant of the crimes of her parents, till she accidentally one day took up a pamphlet in which they were related, and that overcome by her feelings, she fell down in a fit. That *she* was of a totally different nature and conduct, the very sight of her sweet countenance, will firmly impress on the belief of every spectator.

“Falseness cannot come from *thee*, for thou lookest  
Modest as justice, and thou seemest a palace,  
For the crowned truth to dwell in!”—*Pericles*.

It is fortunate that all noble visitors to the house are aware that the original of this portrait no longer exists on earth, or they might chance to make a similar mistake with King Bedreddin Lolo in the Turkish Tales.\*

*Left.*—The Earl of Haddington in his peer's robes, from the Orlean's collection. Lord Orford was not able to identify the individual peer of that title whom this portrait represented.

#### EAST SIDE.

*Right.*—Lady Herbert, wife of Lord Herbert of Cherbury, an eccentric and celebrated nobleman, who has written, as it is said, the first piece of autobiography in England, and which was republished by Walpole. She was the daughter

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\* This monarch is said to have fallen in love with a picture, and to have traversed various parts of the world to find the original; and at length to have discovered that it was the portrait of a princess, who had lived in the time of Solomon!

of Sir William Herbert of St. Gillians. Her dress is white satin, painted in bold relief.

*Centre.*—Albertus Miræus, or *Aubert Mire*, almoner and librarian to Albert, Duke of Austria; a learned writer in divinity, antiquities, and biography; who died at Antwerp in 1640. He is represented sitting, in a black tasselled gown; with a fine perspective of columns. From the collection of M. de Calonnes.\*

*Left.*—Said to be Henrietta, the beautiful, but somewhat rash and imperious queen of Charles I. White satin drapery, with blue sash and knot, a pearl necklace, and a rose in her hand. From the same collection.

#### SOUTH SIDE.

*Right.*—Algernon Percy, Earl of Northumberland, Lord High Admiral, in red velvet, with blue sash, and large boots, (Cordovan) resting on an anchor. A sea-fight in the distance.

“This generous peer stepped forward in the cause of liberty, in the beginning of the troubles of Charles I., while he held the post of Lord High Admiral: a post he was displaced from by the popular party, by reason of his moderation, which they suspected would be a check to their unreasonable views. He was constantly a mediating commissioner in all treaties on the side of the parliament, in which he behaved to them with dignity, spirit, and integrity. He was appointed governor of the king’s children while they were separated from their parents, and behaved to them with respect and affection. He joined in opposing the ordinance for the trial of his master; after whose death, he retired to Petworth, and took no part with the usurping powers. He joined heartily in the Restoration; but, like a true friend to his country, wished for it on terms of security to the people,

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\* A noble French Minister, a refugee in England, whose wise counsels, if followed, would have prevented the Revolution.



and advantage to the nation. He received from the restored king, honours suited to his rank, and enjoyed them till his death in 1668."—*Pennant*.

*Centre*.—The Duchess of Orleans (or *qy.*, Lady Ormond) from the Orleans collection. A handsome face, and striking dress, viz. a black velvet robe tied with red ribbons, a white satin gown, and half-hanging ruff.

*Left*.—The Earl of Newcastle, from the Orleans collection. The countenance is unpleasing; the dress blue, embroidered and slashed with white, large fringes at the knees, and blue bows of ribbon in the boots.\*

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### BREAKFAST ROOM.

22 ft. long: 21 ft. broad: 15 ft. 10 in. high.

Lately refitted, in a light and elegant style: ceiling gilt.

### PAINTINGS.

#### NORTH SIDE.

*Centre*.—Sir William Russell, afterwards Earl and Duke of Bedford, in red; and Digby, Earl of Bristol, in black: a very large painting, said to be a copy from *Vandyke*.

*Right*.—Lady Caroline Russell, afterwards Duchess of Marlborough.—*Sir Joshua Reynolds*.

*Left*, below.—Lady Anne, and Lady Diana Russell,

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\* The *boots* in the time of Elizabeth and James I., we are informed, were usually manufactured of russet cloth, or leather, hanging loose and ruffled about the leg, with immense tops turned down and fringed: also, "that they were often made of cloth, fine enough for any hand or ruff; and so large, that the quantity used would nearly make a shirt; they were embroidered in gold and silver, having on them figures of birds, animals, and antiques, in various coloured silks: the needle-work of them alone would cost from four to ten pounds."—*Dr. Drake*.

children; they both, in a ramble, met with some poisonous berries, of which they partook, which caused the death of the first; but Lady Diana survived, and was afterwards Countess of Newport.

*Above.*—The hand and arm of the Avenging Angel, in the punishment of Heliodorus. A spirited sketch by *Sir Joshua Reynolds*, from Raphael's fresco in the 2d *Camera di Raffaello* at the Vatican.

## EAST SIDE.

*Centre.*—John Duke of Bedford, copied from *Sir Joshua Reynolds*.

*Right, below.*—An extremely fine Head of a Jewish Rabbi, by *Rembrandt*.

*Above.*—Philip of Spain, and Queen Mary of England, by *Holbein*. They are here represented, as Pennant observes, “in an awkward scene of courtship;” and from the deficiency of perspective, their majesties' chairs appear placed at the top of a very inclined plane (like the *Montagnes Russes*), indicating no small danger of their “falling from their high estate,” into much less dignified and convenient positions. The walls are covered with cloth of gold, or gilt leather.

*Left.*—A small painting: Ruins.

## SOUTH SIDE.

*Centre.*—A full-length of Louis XV., presented by him, to John, Duke of Bedford, when ambassador.—*Vanloo*. The drapery is very rich; a robe of purple velvet, lined with ermine, and covered with gold fleurs-de-lis; collar of St. Michael; a purple velvet hat, with ostrich feathers.

*Left.*—Two fine landscapes by *Gainsborough*: above, farm scenery; below, a rural scene, with a rustic courtship, swain and milkmaid.

*Right.*—The Marchioness of Tavistock, mother to the present Duke.—*Sir Joshua Reynolds*. Blue drapery, with a black lace shawl, and collar of velvet and pearls. She was

disconsolate for the death of her amiable husband, whose miniature she always wore round her neck, and died with it in her hand. We can conceive her as exemplifying the description of Crabbe, whose heroine, after the death of her lover, found pleasure only in acts of kindness to others:—

“ Such have the last ten years of Ellen been :  
 Her very last that sunken eye hath seen,  
 That half angelic being, still must fade,  
 Till all the angel in the mind be made.  
 And now the closing scene must shortly come ;  
 She cannot visit sorrow at her home ;  
 Yet still she feeds the hungry, still prepares  
 The usual softeners for the peasant’s cares ;  
 And though she prays not with the dying now,  
 She teaches them to die, and shows them how.”

On the pleasing anticipations of reunion in such instances, which at some periods are interesting to all, no *poetical* descriptions are more pleasing, than the Dream of Tancred, in the xiith canto of Tasso, and Azim’s Vision of Zelica, at the conclusion of the “ Veiled Prophet ” of Moore, one of his purest and most touching passages.

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### THE VENETIAN DRAWING ROOM.

34 ft. 1 in. long, 22 ft. 6 in. broad, 16 ft. 10 in. high.

#### DRAPERY GREEN:

Contains the unusually fine collection of twenty-four views in Venice, by *Canaletti*. Over the four doors are spirited bassi relievi, by *Garrard*. On the north side, *Right*, “The Sick Lion and Fox.” *La Fontaine*. *Left*.—“The Council of Horses.”—*Gay*. East side, *Right*.—“The Bull and Mastiff.”—*Gay*. *Left*.—“The Stag and the Vine.” *La Fontaine*. In this room is some fine antique Sèvres China.

The Canalettis are mostly of small size; but on the east and west sides are two, about 7 ft. by 4 ft. each, which

represent the *Gran-Canale*, or principal canal (which runs through the city, and is 300 ft. wide), at the time of an aquatic procession. The others contain different views of the Piazza, Church, and Tower of St. Mark, (330 ft. high), the Rialto, the Palaces and Halls, and all the principal features of the "Queen of the Adriatic." Of whose ancient dignity and power, as one of the noblest states in Christendom, the Sovereign of the Grecian Isles, and the terror of the Ottomans, alike renowned for arts and arms, and of its modern insignificance, the result of luxury and tyranny, no account that we have met with, is more interesting, than that of the judicious and excellent Eustace; which we should be glad to introduce at some length, were it not incompatible with our limits.

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#### SMALL READING ROOM; OR, ANTE-LIBRARY.

19 ft. 10 in. by 15 ft. 2 in.; and 17 ft. 1 in. high; with a cove ceiling.

Over the doors are six panels, with bassi rilievi, by *Rysbach*: *Genii*, &c., &c. The eye of the visitor will be detained by the beautiful tints of the carpet in this room, which is a gratifying specimen of native manufacture, and has been lately executed at Axminster.

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#### LIBRARY.

This fine and chastely neat apartment, including the addition at the east end, is 77 ft. long, 23 ft. 10 in. wide, and 16 ft. 8 in. high. The original room is divided into three parts by screens, with fluted Corinthian columns. We cannot pronounce with certainty on the number of volumes which it contains, but believe it to be about 9000; and that 5000 others are contained in different apartments of the Abbey. Amongst

these are almost all the standard works, English and Foreign ; several rare and valuable publications ; and all the best modern works, including the most costly ones on the Fine Arts. The bindings are in general extremely rich. Over the bookcases are portraits of distinguished artists, ancient and modern ; also of some eminent statesmen, philosophers, and poets ; but those of the first class predominate. Those of Rubens, Murillo, Titian, Rembrandt, Teniers, Jan Stein, Tintoretto, Kneller, Frank Hals, and Kupetzi, were painted by themselves. The painting of Diogenes is by *Salvator Rosa*. The portraits of Wouvermans the younger, Daniel Mytens and his Wife, Peter de Jode the engraver, and Family, John Snellinch, Philip le Roy, and Charles de Mallery, of Antwerp, were executed by *Vandyke*. Colbert is painted by *Jean Baptiste Champagne* ; Vesaleur by *Titian* ; and Martyn Pepyn by himself. In the east wing, formerly called the Etruscan Room, are Michael Angelo ; Paul Veronese and another ; Both, by himself ; Des Cartes, by *Philip de Champagne* ; Cuyp, a very fine painting, by himself ; Gerard Dow ; Vandyke ; Sir Joshua Reynolds, by himself ; Garrick and Goldsmith, by *Sir Joshua Reynolds* ; Cavalier D'Arpino ;\* Asselyn ; Canova, by *Hayter* ; and Samuel Rogers, by the same. In this wing are some candelabra and vases of alabaster, very finely executed, and a beautiful chimney-piece of Carrara marble ; the frieze of which, designed and sculptured by Westmacott, represents the "Progress of Navigation," by an infant genius, in a series of seven discoveries :—1st. the water lily of the Nile ; 2nd. the

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\* Giuseppe D'Arpino, born in 1560, was employed as a boy under some painters in the Vatican ; when Gregory VII., noticing his genius, generously allowed him a pension of a gold crown a day. He was afterwards knighted, having attained considerable eminence in his profession ; and drew the designs for the Mosaic ornaments of the dome of St. Peter's. We should be glad to see Quintin Matsys added to this group, whom

"Connubialis amor de Mulcibre fecit Apellem."

nautilus shell; 3rd. the sail; 4th. the mast; 5th. the compass (an anachronism); 6th. the anchor; 7th. the plummet. The cornice has Corinthian modillions; on it stands a bust of Napoleon Buonaparte, when first consul.

In the principal library is another fine chimney-piece of Carrara marble, with a frieze decorated with flowers, and oriental Caryatides; on which is a model Sarcophagus, of Egyptian porphyry, and two small pillars of Lapis Lazuli. Opposite to this, on the south side, is a very handsome French time-piece, representing a chariot of bronze and gilding, drawn by lions, and crowned by the four Seasons, with their proper attributes: also two small copies of the Borghese and Medici vases.

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### THE PICTURE GALLERY.

111 ft. 9 in. long; 18 ft. 1 in. wide; and 15 ft. 10 in. high.

Drapery, &c., red.

#### CONTAINS SEVENTY-ONE PORTRAITS.

“Hic manus ob patriam pugnando vulnera passi:  
 Quique sacerdotes casti dum vita manebat:  
 Quique piivates, et Phœbo digna locuti:  
 Inventas aut qui vitam excoluère per artes:  
 Quique sui memores alios fecêre merendo.”—*Vir. Æn. vi.*

Here those who suffered for their country's good;  
 Or blameless priests before the altars stood,  
 In ages past:—here souls whose mighty thrill  
 Glad Phœbus welcomed on the Aonian hill:—  
 Who life with various arts ennobled then:—  
 And those whose bounty fills the hearts of men.—*Ed.*

“A room,” observes Pennant, “unparalleled for its valuable and instructive series of portraits; their history would make a volume. I can only pretend to point out some principal facts, that the spectator who honours me with his company through

this illustrious assemblage, may not have to reproach me with suffering him to depart wholly uninformed." The biographical notices which are here given from this author are increased by a careful search after any observations on the same individuals, which occur in other portions of his works.

The Gallery is divided into three parts by screens, with fluted Corinthian pillars. Commencing on the west side, which is on the left hand of the visitor at his entrance, the first portrait we meet with is

A half length of Lady Cooke, (see p. 77 of the First Part,) in black velvet, with pearl necklace and rings.

William, Earl of Bedford, full length, by *Sir Godfrey Kneller*, in robes of the garter; the colours very bright. (See the First Part).

Henry Danvers, Earl of Danby, full length; black doublet, with red velvet embroidered mantle. Engraved in Lodge's Portraits.

"A full length of Henry Danvers, created Baron Dauntsey by James I., and Earl of Danby by Charles I., by *Vandyke*. His beard square and yellow; his jacket black; over that a red mantle, furred and laced with gold. His rich armour lies by him; near him is written '*Omnia præcepi*.' He was the son of Sir John Danvers, of Dauntsey in Wiltshire, by Elizabeth, daughter and coheir of John Nevil, Lord Latimer. His eldest brother, Sir Charles Danvers, lost his head for his concern in Essex's insurrection. James who, on all occasions, testified his respect to that unhappy nobleman, countenanced every family who suffered in his cause, accordingly had Danvers restored in blood. Besides a peerage, he made him governor of Guernsey for life. Charles promoted him to an earldom, and created him knight of the garter. He passed his life as a soldier, under Maurice, Prince of Orange, in the Low Countries; under Henry IV. in France; and under the Earl of Essex and Lord Montjoy, in Ireland. At length, in



1644, died, as his epitaph says, at his house of Cornbury Park, Oxfordshire, full of honours, wounds (verified in the portrait, by a great patch on his forehead), and days, in the seventy-first year of his age. Besides his military glory, we may add that of founding the physic garden of Chelsea, in 1632; purchasing for that use the ground (once the Jews' cemetery), and inclosing it with a wall and beautiful gate, at the expence of 5000*l.*"—*Pennant*.

Henry Percy, Earl of Northumberland, full length; black quilted dress, with point lace collar and ruffles, very fine and clear; by *Cornelius Jansen*.

Three portraits of Children, by *Cornelius Jansen*, 1627. Francis and John, sons, and Catherine, daughter of Francis, Earl of Bedford. The latter, thirteen years old, is a pleasing picture; dress white and black, with rose-coloured bows, and a large ruff; hair yellow.

Henry, Earl of Southampton, three-quarter length, by *Mirevelt*; or, according to Pennant, *Solomon de Caus*. Horace Walpole does not allude to the artist. The countenance is very fine, with a strong light thrown on it.

"A half length of Henry, Earl of Southampton, by *Solomon de Caus*; with short grey hair; in black, with points round his waist, a flat ruff; leaning on a chair, with a mantle over one arm. This nobleman was a friend to the Earl of Essex, and through friendship, not disaffection, attended him in the mad and desperate insurrection, which brought the favourite to the block. The plea was admitted: he was condemned, but reprieved; and continued in the Tower till the accession of James I., when he was instantly restored to his honours and estate. By reason of his love to the Earl of Essex, he never was on good terms with the minister, the Earl of Salisbury. He was one that attended Mansfield's army into the Netherlands, and died, in 1624, at Bergen-op-Zoom, of a fever, contracted in this fatal expedition."—*Pennant*.

Mr. Lodge's engraving is taken from this portrait. This nobleman was a munificent patron of Shakspeare, to whom he is said to have made at one time a present of 1000*l*. His character is highly applauded, by persons of opposite parties. Gervase Markham calls him the

Glorious laurel of the Muses' hill,  
Whose eye doth crown the most victorious pen;  
Bright lamp of virtue, in whose sacred skill  
Lives all the bliss of ears-enchanting men.

\* \* \* \* \*

What man lives or breathes on England's stage  
That knew not brave Southampton, in whose sight  
Most plac'd their day, and in his absence night !

\* \* \* \* \*

And bestows a high eulogium on his private character.

No power, no strong persuasion could him draw  
From that which he conceived as right and law.

\* \* \* \* \*

When shall we in this realm a father find  
So truly sweet, or husband half so kind ?

A Lady, unknown, full length, standing, with a pleasing countenance. Her dress is an embroidered satin gown, red velvet mantle, ruff, and pearl coronet.

Thomas, Earl of Southampton, father of Lady William Russell, half-length, sitting, by *Sir Peter Lely*; (the original of Lodge's portrait); black velvet robe, with diamond star; Lord Treasurer's wand: the countenance expresses as much virtue and benignity as can easily be conceived.

"Thomas Wriothesley, Earl of Southampton, by *Mytens*; a nobleman firmly attached to his royal master, and who offered himself a victim for his prince's life. The Earls of Hertford and Lindsay joined in the generous petition to the

Commons, on the condemnation of the King; alleging, that they having been counsellors to his majesty, and concurring in the advice of the several measures now imputed as crimes, they alone were guilty in the eye of the law, and ought to expiate the supposed offences of his majesty. He survived to see the restoration of the royal family; was rewarded with the treasurer's rod; and died a friend to his country, as well as prince, on the 16th of May, 1667. His death, and the fall of Chancellor Hyde, removed from the abandoned court every check upon its profligate designs. It was so impatient to remove him, as to wish to wrest the rod from his dying hands, had not Hyde earnestly entreated the king to wait four or five days, till his death must happen. He died of the stone. So little credit had our surgeons at that time, that he sent to Paris for one; but his end prevented the operation."—*Penant*.

"It is remarkable that puritanic virulence never aspersed Lord Southampton, either when he opposed its power, or rose on its ruin; that his virtues escaped both contagion and ridicule, in a most profligate and satiric court; and that sincere patriots believe, the gates were shut against the inroad of prerogative, at the restoration of the man who was placed by the king at the head of the treasury."—*Horace Walpole*.

Under the last three are

Edward, fourth son of Francis, Earl of Bedford.

Dorothy, Countess of Berkshire, daughter of Earl Rivers: a pleasing countenance; dress blue and pearls, and flowers in her hair.

Catherine, Countess of Dorset: in white and pearls; very fine flowing auburn hair.

Anne, Countess of Bedford (see pages 87, 206): brown silk and white, looped with pearls.

Over the door, leading to the saloon, is a bust of Charles I.

1647; and under it is preserved an ivory staff, left by the king after his last visit to Woburn Abbey.

The Earl of Manchester, half length; said to be by *Sir Peter Lely*; in robes and collar of the garter, with a staff:—"better known by his earlier title of Lord Kimbolton, one of the five members demanded by King Charles I. After the restoration, he was appointed Lord Chamberlain by King Charles II. He married Lady Margaret Russell, daughter of Francis Earl of Bedford."—*H. Walpole*.

A Gentleman, unknown; whole length; in a black dress, embroidered with gold, and gold bows in his shoes, point lace collar and cuffs. The hand of a lady appears behind, drawing a curtain, and part of her robe; but tradition is silent as to the story connected with the painting.

Lucy, Countess of Bedford, daughter of the Earl of Harrington; by *Gerard Honthorst*: \* in a sitting position, with her head leaning on one hand; a pearl coronet in her hair, and her wedding ring hangs from a bracelet: the effect is pleasing. "It is painted and finished with the greatest vivacity and clearness."—*Walpole's Anecdotes of Painting*.

From the same source we collect, that the artist Honthorst was the favourite painter of the interesting and unfortunate Queen of Bohemia, whom, with her two daughters, he instructed in his art; and one of the princesses, Louisa, made a considerable proficiency. Bearing a good character, he had at one time no less than twenty-eight pupils of rank; each of whom paid him 100 florins per annum. For some paintings which he executed for Charles I. in the course of six months, he received 3000 florins, a service of plate for twelve persons, and a horse.

The character of Lucy, Countess of Bedford, as a striking

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\* The Italians not being able to endure the harsh enunciation of this name, gave him the appellation of Gherardo Dalle Notti.—*Ed.*

example of vanity and extravagance, in which light it has been represented by her harsh censurers, has been lately in some measure disproved by Lodge, who has at least shewn that no decisive proof can be adduced of her possessing these qualities. Walpole observes, that she was "the lavish patroness of the less opulent wits of that age, and as her munificence was directed to more visionary views than that of the Countess of Devonshire, the estate of her lord, who was a weak man, was considerably impaired by her ostentation." But it is no where attempted to be established that she was not a lady of distinguished talents and taste, as well as personal charms, or in other words, that the eulogiums of her favourite poets were untrue; the most forward of whom were Samuel Daniel, and Dr. Donne. She had also no family whom her expenses could injure, and there are many species of extravagance among the great, less defensible than even the lavish patronage of literary characters. Her skill in horticulture was highly commended by Sir William Temple, who calls her garden at Moor Park, Herts., afterwards the residence of the Duke of Monmouth, and subsequently of Lord Anson, "the most beautiful and perfect in the figure and disposition that he had ever seen." Giacomo Castelvetro, the son of a learned Italian critic and commentator on Aristotle, dedicated to her, "*Brieve Racconto di tutte le radici, di tutte l' herbe, e di tutte frutti, che crudi o cotti, in Italia si mangiano.*"

Under the three last are small paintings of the "four handsome daughters" of Francis, Earl of Bedford: the most pleasing group in the gallery.

"Indum sanguineo veluti violaverit ostro  
Si quis ebur, vel mixta rubent ubi lilia multa  
Alba rosâ."—VIR.

Thus Indian ivory shews,  
Which with the bordering paint of purple glows,  
Or lilies damask'd by the neighbouring rose.—DRYDEN.

1.—Lady Catherine Brook. Black hood and white collar, with flowers in her waist; beautifully painted.

2.—Anne, Countess of Bristol. Blue.

3.—Margaret, Countess of Carlisle. Blue and pearls, with flowers in her hair. One of those pleasing countenances on which the eye reposes with a perfect confidence of sweetness and gracefulness of mind in the original.

4.—Lady Diana Newport. White and blue, and hair braided with pearls.

Three small and pleasing portraits of Children. Anne, Margaret, and Diana Russell. Some of these paintings of children, are by *Privitzer*, but we are not able to identify them.

Earl of Salisbury, youngest son of Lord Burleigh, whole length. It is a curious circumstance, which we have been informed of by Mr. Palmer, of the Rolls Office, that this lord and his elder brother were created Earls in one day, but that the patent of the former having been executed first, by the space of an hour or two, he took precedence of his elder brother, for the rest of his life.

“His second son, Robert, Earl of Salisbury, is placed near him, standing: a mean little deformed figure, possessed of his father’s abilities, but mixed with deceit and treachery. His services to his master and his country, will give him rank amongst the greatest ministers: but his share in bringing the great Raleigh to the scaffold; and the dark part he acted, in secretly precipitating the generous, unsuspecting Essex to his ruin, will ever remain indelible blots on him as a man. His dress is that of the Spanish nation (though he was averse to its politics), a black jacket and cloak, which adds no grace to his figure.”—*Pennant*.

Earl of Exeter. “A man of courage and dignity, who attained no renown and incurred no reproach. As he declined

the earldom when first offered to him, from the incompetency of his fortune, it shewed there was no ostentation in his virtues."—*H. Walpole*.

"Thomas, Earl of Exeter, eldest son to the great Burleigh, is painted a full length.—This nobleman was inferior in abilities to his younger brother; yet he was a man of spirit and parts. He served as a volunteer at the siege of Edinburgh Castle, in 1573; distinguished himself in the wars in the Low Countries; and, with his brother, served on board the fleet which had the honour of defeating the Spanish armada. He entered also into the romantic gallantries of the reign of Queen Elizabeth, and was a knight tilter in the tournaments performed for the amusement of her illustrious lover the Duke of Anjou, in 1581. In the following reign he was employed as a man of business, was created Earl of Exeter, and finished his course, aged eighty, in February 1622. His pious foundations were very considerable."—*Pennant*.

The Earl of Essex, whole length; white doublet with gorget, and a George round his neck by a green ribbon: ocean in the back ground. *Zuccherò*.

"A full length portrait of the well known unfortunate Robert, Earl of Essex, in white. The queen's passion for Essex certainly was not founded on the beauty of his person. His beard was red, his hair black, his person strong, but without elegance, his gait ungraceful. But the queen was far past the heyday of her blood; she was struck with his romantic valour, with his seeming attachment to her person, and, I may add, with the violence of his passions; for her majesty, like the rest of her sex, probably

'Stoop'd to the forward and the bold.'

"At length his presumption increased with her favour; her fears overcame her affections, and after many struggles, she



consigned him to the scaffold; having thoroughly worked himself out of her *gracious conceit*.”—*Pennant*.

Sir Nicholas Throgmorton, half length, in black. “He had a narrow escape in the time of Queen Mary; being tried, and narrowly acquitted, for a supposed concern in Wyatt’s insurrection. Was employed by Elizabeth in important embassies to France and Scotland. His abilities were great: his spirit was said to have bordered on turbulence: his death, therefore, was esteemed rather fortunate. It happened in 1570, at the table of Cecil; not without suspicion of poison: an end in those days more frequently attributed than it ought to be.”—*Pennant*.

#### NORTH END.

Sir Philip Sidney, half length, by *Sir Antonio More*, in a yellowish doublet, slashed, a mail gorget, and trunk breeches. (The first portrait in the 8vo. edition of Lodge). An individual sketch could tell scarcely anything which is not universally known of this eminent character. Greatly should we rejoice if the single instance of the letter to Mr. Molineaux, in which a violent degree of temporary ferocity is implied, could be disproved; but as no other instance is on record, we hope this is the only one; for we cannot do otherwise than esteem a character, the concluding scene of whose life could only have been the act of one of the noblest spirits on earth.

Courteney, Earl of Devonshire: half length; dress brown with white sleeves; a ruined tower in the back ground: *Sir Antonio More*. This portrait is engraved as a fine early specimen of art in Walpole’s *Anecdotes*; also in Lodge.

“A fine portrait, by *Sir Antonio More*, of Edward Courteney, last Earl of Devonshire of his name, who, for his nearness in blood to the crown, was imprisoned by the jealous Henry, from the age of ten till about that of twenty-eight. His daughter Mary set him at liberty, and wooed him to share

the kingdom with her. He rejected her offer, from preference to her sister Elizabeth; for which, and some false suspicions of disaffection, he suffered another imprisonment with Elizabeth; but was soon released. He quitted the kingdom, as prudence directed, and died at the age of thirty, at Padua.

“He is represented as a handsome man, with short brown hair, and a yellow beard, a dark jacket with white sleeves, and breeches: behind him is a ruined tower; beneath him this inscription, expressive of his misfortunes:

“En! puer, et insons, et adhuc juvenilibus annis,  
Annos bis septem carcere clusus eram.  
Me pater his tenuit vinclis, quæ filia solvit:  
Sors mea sic tandem vertitur a superis.”

“Fourteen long years in strict captivity,  
*Tyrant-condemn'd*, I passed my early bloom,  
’Till pity bade the generous daughter free  
A guiltless captive, and reverse my doom. R. W.”\*

*Pennant.*

Sir Nicholas Bacon, Lord Keeper, in black furred gown and cap; a fine hand holding a letter: half length, by *Zuccherò*. Engraved in Lodge.

“A wise and worthy man, eclipsed in every thing but his virtues, by that transcendant genius, the Chancellor, his son.”  
—*H. Walpole*.

“The elegance of his taste was apparent in his buildings, which confirm the observation of Lloyd, that ‘his use of learned artists was continual.’ To him we are indebted for Redgrave, in Suffolk, and the seat in question (Gorhambury, Herts.). Over the entrance to the Hall of Gorhambury, were these plain verses:

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\* The Rev. Richard Williams, of Fron, Flintshire, a friend of Pennant’s.

Hæc cum perfecit *Nicholaus* tecta *Baconus*,  
*Elisabeth* regni lustra fuere duo.  
 Factus eques magni custos fuit ipse sigilli,  
 Gloria sit soli tota tributa Deo.

In both he adhered to his rational motto, *Mediocria Firma*. He is said to have departed a little from it in the instance of Redgrave, but not till after his royal mistress, who honoured him with a visit there, told him, 'You have made your house too little for your lordship.' 'No, madam,' replied he, 'but your highness has made me too big for the house.' But after this, he added the wings.

"He was a person of a very corpulent habit, for which reason Queen Elizabeth used to say, 'that her lord keeper's soul lodged well.' To what I have given of him before, I shall only add, that he caught his death by sleeping in his chair with his window open. He awoke disordered, and, reproving his servant for his negligence, was told, that he feared to awake him. 'Then,' replies the Keeper, 'your complaisance will cost me my life.' He died in 1579."—*Pennant*.

*Below these*.—The Countess of Somerset, in half-mourning, with lappets, large ruff starched with yellow, and a silver coronet on her head: the countenance is very handsome, with a gentle expression; the wrist and hand remarkably beautiful.

The thousand times hacknied expression, "*Fronti nulla fides*," was never more strikingly verified, than in gazing on the face of this "beautiful fiend," where we can certainly discover no traces of the treacherous adulteress, and the murdereress.

"The head of Frances, Countess of Somerset, dressed in black striped with white, and her ruff and ruffles starched with yellow. This fashion soon expired; for her bawd and

creature, Mrs. Turner, went to Tyburn in a yellow ruff, and put the wearers out of conceit with it. I need not enlarge on the well-known marriage and divorce of this lady from the Earl of Essex. Her wickedness in procuring the death of Overbury, who obstructed her union with Somerset—her sudden fall, and confession of her guilt on her trial, need no repetition. Her Earl avowed his innocency: he had been more covert in his proceedings. Her passions were more violent, her resentment greater, and, of course, her caution less. They both obtained an unmerited pardon, or rather reprieve, being confined in the Tower till the year 1622, and then confined by the way of indulgence, in the house of Lord Wallingford. The little delicacy which people of rank too frequently shew, by countenancing the vices of their equals, was conspicuous at this time. The Countess felt their pity, and was visited even by the stern Anne Clifford. Somerset lived with his lady, after their confinement, with the strongest mutual hatred; the certain consequence of vicious associations. He died in the year 1645: she died before him. In her end may be read a fine lesson on the vengeance of Providence on the complicated wickedness of her life. It may be held up as a mirror to posterity, persuasive to virtue, and teach that heaven inflicted a finite punishment on the criminal, in mercy to her, and as a warning to future generations.” —*Pennant*.

Mary, Queen of England, on copper, by *Sir Antonio More*. The dress of this ugly queen is intended to have a very splendid effect. It is black, with furred sleeves; cloth of gold lining, and immense embroidered cuff; a kind of black cap, with a pearl coronet, on her head; an immense egg pearl hanging from her neck, and two brooches.

## EAST SIDE.

Three small portraits.

1. Sir Edward Gorges.

2. Sir Joscelyn Percy.

3. Sir Richard Bingham, in a buff coat.\* This picture has a very modern effect, and the countenance bears a strong resemblance to Prince Leopold.

Catherine, Countess of Bedford; whole length. Black dress, with point lace collar, and ruffles. A sprig of lilies formed of pearls, in her bosom; and a nosegay in her hand.

Lord Treasurer Burleigh, whole length, sitting in a loose black furred gown, and hat; his rod in one hand, and a letter in the other. A fine portrait.

“Lord Treasurer Burleigh, the able statesman of Elizabeth; a favourite, whom she chose, as she expressed it, not for his bad legs, but for his good head. His maxims did not quite agree with those of the ministers of later days; for he held, *That nothing could be for the advantage of the prince, which makes any way against his reputation*; wherefore he never would suffer the rents of lands to be raised, nor the old tenants to be put out.

“This great statesman is represented sitting: his countenance comely, his beard grey, his gown black and furred, and adorned with a gold chain. His mistress lost this faithful servant in 1598, aged seventy-seven.

“His abilities as a statesman were inimitable; his private virtues, his honesty, temperance, moderation, industry, and justice, not beyond the power of the great to copy; his magnificence was attended with hospitality; his annual deeds of alms were to the amount of 500*l*. As his life was excellent, so his death was happy; dying in the fulness of years and of glory, envied, as his greatest enemy declared, only because his sun went down with so much lustre; not clouded, as generally is the fate of great ministers.”—*Pennant*.

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\* “This species of defence was usually made of the skin of the elk, and oftentimes of the stag, and was proof against a ball.”—*Pennant*.

## Four small Portraits.

1. Unknown. A Lady.

2. "The fair Geraldine," daughter of the Earl of Fitzgerald.

This celebrated dame, the object of the Earl of Surrey's real affection, as well as poetic celebration, does not appear here in a very advantageous light; arising, in some measure, from the painting, which is one of the least deserving in the Gallery, being executed on panel, and the colours having become faded. Her dress is heavy, and encumbered with ornaments. After having first accepted, and then rejected the Earl, she, many years afterwards, when her charms had passed their zenith, listened to the addresses of the older and less accomplished, Clinton, Earl of Lincoln, (see p. 191). The most pleasing of Surrey's sonnets, is that in which, with simple eloquence, he alludes to her early youth, and his first introduction to her. The reader will also recollect Fitztravers' Song, and Agrippa's Glass, in the "Lay of the Last Minstrel."

## H. HOWARD, EARL OF SURREY. ABOUT 1540.

From Tuscané came my lady's worthy race,  
 Fair Florence was sometime her ancient seat;  
 The Western Isle,\* whose pleasant shore doth face  
 Wild Camber's cliffs, did give her lively heat.  
 Fostered she was, with milk of Irish breast:  
 Her sire, an earl; her dame, of prince's blood;  
 From tender years, in Britain she doth rest,  
 With King's child,† where she tasteth costly food.  
 Honsdon‡ did first present her to mine eyn;  
 Bright is her hue, and Geraldine she hight.  
 Hampton me taught to wish her first for mine,  
 And Windsor, alas! doth chase me from her sight.  
 Her beauty of kind,§ her virtue from above;  
 Happy is he that can obtain her love!

\* Ireland.

† Maid of Honour to the Princess Mary.

‡ A palace in Herts, built by Henry VIII., for the education of his daughters.

§ Belonging to her family.

3. Margaret, Countess of Cumberland. Black, with gold comb, and feather, and strings of pearls : very graceful. Engraved in the last edition of Pennant's Tour.

4. Ambrose Dudley, Earl of Warwick. On his black upper dress, are several small gold stars, which are also placed in his hat.

"Ambrose Dudley, Earl of Warwick, eldest surviving son of Dudley, Duke of Northumberland. Condemned with his father, but restored in blood : took to a military life ; was appointed, by Queen Elizabeth, Master of the Ordnance, Earl of Warwick, and elected Knight of the Garter ; and had the more substantial favour of a grant of the castle, manor, and borough of Warwick, forfeited by his father. He died in the year 1589, and lies beneath an elegant tomb in Warwick church."—*Pennant*.

On the south side of the screen are six small Portraits.

1. Colonel John Russell.

2. Edward Lord Russell.

3. Francis, second Earl of Bedford. Furred robe, collar and George, and falling collar ; black velvet bonnet. A very fine portrait.

4. Francis Russell.

5. Sir Francis Russell, brother of Lord Edward, (No. 2). The dress of both is exactly the same—a white hat, with black and gold cloak, and black bonnet. In both pictures serpents are introduced, which Lord Edward is grasping in his hand, and has the motto appended : "*Fides homini, serpentibus fraus.*" In the back ground he is again represented in a labyrinth, with the motto : "*Fata viam invenient.*" In the back ground of the present picture, is a lady dressed in crimson, sitting on the ground in a disconsolate attitude, surrounded with objects doubtless emblematical of her story—snakes, a dragon, a crocodile, and a cock : at a distance is the sea, with a ship in full sail. Some tale of unhappy love



is inevitably connected with these portraits, in which the first, it should seem, was the principal sufferer; but there is no clue furnished from any source, which may unravel the affecting and mysterious subject. Pennant has indeed asserted, that these two youths are the originals of Castalio and Polydore, in Otway's loose and melancholy tragedy of "The Orphan:" but the present Duke has been successful in refuting this statement; as it appears that the Polydore of that tale was Charles Brandon, Duke of Suffolk; but without some of Otway's exaggerated features.

6. Anne, Countess of Warwick.

Lord William Russell, of Thornhaugh, Deputy of Ireland, (see page 79), a tall figure, in a very full black quilted dress. Whole length.

Edward, third Earl of Bedford; whole length, sitting in a red arm chair. Dress black, with gold embroidery, his arm in a sling: the husband of the celebrated Countess, Lucy Harrington. Weakness of mind is said to have been his characteristic; but he seems to have been good-tempered, and proud of his distinguished lady. His character, and that of Wriothely, the third Duke, are the only two we have met with in this long line of succession, which possess no themes of praise or interest.

#### SIX SMALL PORTRAITS.

1. Lady Benlos, wife of Lord Delaware. Red and white embroidered dress, with a red ribbon in her hair; rather handsome.

2. Lady Wimbledon, wife of Sir Edward Cecil, third son of the Earl of Exeter, who, for his services during thirty-five years in the Netherlands, was created Lord Wimbledon. He was thrice married.

3. Giles, Lord Chandos; a sugar-loaf hat, with diamond brooch and feather.

4. The Duke of Monmouth; the face fine and distinct.

5. James, Earl of Carlisle ; brown with red sash.

6. Sir Edward Stradling, of St. Donats, Glamorganshire. This estate and castle now belong to the family of Drake, of Amersham, Bucks. Black, with worked collar, and falling hair.

On the south side of the screen are three small portraits.

1. Lady Anne Ayscough, daughter of Henry Clinton, Earl of Lincoln, and sister of Giles, Lord Chandos ; a small pretty face, black and gold tippet, and high ruff.

2. Rogers, Controller of the Household to Queen Elizabeth, æt. 69. A key hanging from his neck.

3. The Count and Prince de Nassau ; black and white quilted dress, with conical black cap, a letter in his hand.

Sir William Russell, afterwards Duke of Bedford, in his fourteenth year, in robes of the Bath ; and a Dwarf, aged thirty-two, in puce-coloured velvet mantle, and plumed hat, by *Priwitzer*.—The only painting of his known to exist in England : except the smaller ones, undermentioned.

“John Priwitzer was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of Sir William Russell, a youth, and Knight of the Bath, in the robes of the order, with a Dwarf, aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written ‘Johannes Priwitzer de Hungariâ faciebat, 1627.’ I have never met with any other mention of this name.”—*Walpole's Anecdotes of Painting*.

The Earl of Rutland, whole length. Close buff flowered habit, black robe edged with red ; very large red embroidered trunk hose.

#### THREE SMALL PORTRAITS.

1. Ambrose Dudley, Earl of Warwick.

2. Dudley, the notorious Earl of Leicester, and husband of the fair and unhappy Amy Robsart.

3. John, first Earl of Bedford, see page 73. A fine painting

by *Holbein*, in good preservation. The countenance venerable, with white hair and beard: black mantle, with George, and black bonnet. Engraved in Lodge.

## SOUTH END.

Queen Jane Seymour: half length, by *Holbein*, engraved by Lodge. Relieved by an early and merciful death from the probable inconstancy and cruelty of her unprincipled husband; "When beauty" observes Horace Walpole, "was the sole recommendation to the throne, no wonder the tenure was frail;" but when we find in a native of England, and one living under the better principles of Christianity, a conduct worse than that of the worst Turkish despot, we reasonably hurl back the strongest reproach on his memory. The portrait is pleasing, and dress splendid: red, with sleeves tied, and lined with white, gold net-work shawl, necklaces of precious stones, and brooch.

Killebrew, called "King Charles the Second's jester," sitting at a table reading, in a white silk dressing gown.—*Shephard*.

Monk, the celebrated Duke of Albemarle, half length, by *Sir Peter Lely*: brown with crimson sash, and a truncheon in his hand.

Below these are

Lady Rachael Russell, small whole length, in her eightieth year.

Lord William Russell, half length. In the corner of the latter portrait the painter has introduced the words "*Cætera Famæ*"—"leave the rest to Fame;" which will in this place serve as the best eulogium on both.

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 NORTH CORRIDOR.

Since the foregoing sheets have been struck off, his Grace the Duke of Bedford has caused about fifty Portraits, partly of his own family, and partly those of individuals belonging to

other noble families, and distinguished characters, to be removed from a large store room, in which they have been for some time preserved, and to be prepared for hanging in the north corridor of the Abbey, and the grand staircase adjoining, thus forming in effect

#### A NEW PICTURE GALLERY:

And a very striking additional feature of interest to the numerous and varied objects of entertainment and pleasure which the house previously afforded. Many of the portraits are of great merit, and fully equal in beauty to those in the old gallery, and several of them are of large dimensions. These paintings are now in London, undergoing the process of retouching, framing, &c.; but we have been allowed a hasty survey of them, previous to their removal; and now present the reader with a brief account, in the order in which they will in a short time be placed.

Commencing at the entrance of the north corridor, from the east end, he will find the *north* side of the passage hung with the portraits of members of the Bedford Family, or of those in some degree connected with them, and disposed as nearly as possible in chronological order.

1. John Russell, first Earl of Bedford; *Holbein*, 1555; half length, sitting in a red and gilt arm chair, in black, with black collar and George; his beard is long and white, and he holds a staff in his hand.

2. Francis, second Earl of Bedford, in black, with white fur tippet, collar and George: very small circular painting.

3. Anne, his daughter, wife of Ambrose Dudley, Earl of Warwick; black and gold.—*Holbein*.

4. William, Baron Russell of Thornhaugh, 1580. *Æt.* 47.

5. Elizabeth, his wife, daughter of Sir Richard Long, of Shingay: a very fine painting: three-quarter length; very handsome black dress, flowered and *paned*, with much gold

ornament, lawn ruff and stomacher, fan of peacock's feathers and gold.

6. Edward, third Earl of Bedford: whole length; dressed in a puce-coloured robe, with embroidery, resembling the noblemen's robes at the Universities, and hat; his arm is in a red sling, as in the Picture Gallery.

7. Lucy Harrington, his wife: whole length. This is the portrait described by Pennant, and has by no means so pleasing an effect as that by *Honthorst*, in the gallery.

8. Catherine Brydges, fourth Countess of Bedford: a very interesting whole length, by *Marc Garrard*. It has been conjectured to be a scenic costume, in one of the masques at court. The face has a beautiful and amiable expression, with loose and flowing hair, light brown, hanging below the shoulders, and crowned with a silver coronet, and the whole contour is very pleasing. The Countess is dressed in a flowered yellow gown, over a petticoat of purple velvet and silver, and has an ample crimson mantle, and pearl necklace and collar.

9. Francis, fourth Earl of Bedford: a whole length of a pleasing boy, in a gay costume, with green trunk hose; a hawk unhooded sits on his wrist, with a red *créance*, and two dogs are coupled at his feet. The perspective is one of the finest we have ever seen.

10. The same, in after life: half length, by *Cornelius Jansen*.

11. A whole length of a child, with coral and bells. Anne, daughter of John Lord Russell, eldest son of Francis, second Earl of Bedford.

12. Francis, Lady Chandos, wife of Giles Lord Chandos, in black and gold. 1589. Æt. 37.

13. Elizabeth, her daughter, in black with fleurs-de-lis, &c. Æt. 14.

14. The same, rather older; a very pretty face, with fine dark eyes, light head dress and ruff, a white gown with pearl

sprigs, and a massive chain of rubies and pearls. Dated 15th July, 1589.

These three half lengths, are by *Jeronimo Custodis*, of Antwerp.

15. William, Lord Russell—the Patriot: a very fine head.

16. Lady Diana Russell, Countess of Newport: 1ft. 4in. by 1ft. A small and elegant sitting figure, in romantic scenery.

17. Margaret Russell, Countess of Carlisle, in red, with her daughter, sitting; half length.

18. Sir Greville Verney, first husband to Lady Diana.

19. Lady Diana: half length; sitting, in brown and blue mantle, with a shepherdess's crook in her hand.

20. Wriothesly, second Duke of Bedford, when a child, in a Roman dress.—*Kneller*.

21. Lady Elizabeth Howland, his Duchess: half length, sitting.—*Kneller*.

22. Rachael, daughter of William, Lord Russell: a fine painting of a pleasing child, with a cockatoo.—*Kneller*.

23. Arnold Joorst Van Keppell, Earl of Albemarle, in armour, with a truncheon, half length.—*Kneller*.

24. Countess of Albemarle, his wife, in blue, with a garland of flowers; a handsome half length.—*Kneller*.

25. William Anne Keppell, Earl of Albemarle, in red and blue marine uniform; half length.

26. The Countess of Albemarle, his lady, in white satin; half length.

27. Wriothesly, third Duke of Bedford, reading.—*Isaac Whood*.

28. Anne, his Duchess, afterwards Countess of Jersey; three-quarter length in brown, with blue mantle. (qy.) *Dahl*.

The *south side* of the corridor is also now ornamented with fine portraits, principally whole lengths, from the same source; not, however, placed in any exact order of time, nor entirely connected with the Bedford family.

29. Wriothesly, second Duke of Bedford, and Elizabeth, his wife, when young, with flowers; three-quarter length, by *Kneller*.

30. Mrs. Howland, and her daughter Elizabeth (the same as the last), when a child, carrying a small monkey. The face of the mother is intelligent and agreeable; whole length. (qy.) *Dahl*.

31. Rachael and Catherine, daughters of William, Lord Russell, children; whole length.—*Kneller*.

32. Rachael, Countess of Southampton, mother of Lady William Russell, in purple, sitting; a handsome and pleasing countenance; whole length, after *Vandyke*.

33. Charles I., whole length, in his coronation robes, after *Vandyke*.

34. A noble whole length portrait of Richard Weston, Earl of Portland, by *Daniel Mytens*. In black, with black Spanish cloak, blue ribbon, and George, and wand: the face is very clear. On a table is a letter directed "A Monseigneur, Monseigneur, le Baron Weston, Grand Thressorier d'Angleterre."

35. Duchess of Buckingham; small half length; the neglected consort of the notorious Villiers:—

"Ah vices, gilded by the rich and gay!"

The details of whose end, after his unprincipled career, in poverty and remorse, afford one of the strongest examples of moral retribution, which the annals of domestic biography have ever presented.

36. Lady Herbert; (the same as in the dining room), small half length, in white and gold.

37. James Hay, Earl of Carlisle, (sometimes mistaken for Car, Earl of Somerset), a fine whole length, by *C. Jansen*, or *Marc Garrard*. He is dressed in robes of the Garter, with red and bullion-striped trunk breeches, red cloth hose, and a



wand; in his ears are ruby ear-rings. His countenance is fine, but melancholy.

38. A whole length of Elizabeth, Queen of Bohemia, daughter of James I., by *Gerard Honthorst*, (see the Picture Gallery); a red flowered dress, and black robe, black and white ruff, and large pearls.

39. Anne of Denmark, Queen of James I., by *Cornelius Jansen*; whole length. This portrait has been erroneously termed by Pennant, *Queen Elizabeth*. The countenance and contour are fine, and the head-dress not unpleasing, with a high ruff, and pearls; her gown is of yellow brocade, and has an immense hoop; she has also red bows on her left arm, and a red breast-knot, and a feather fan of red and black in her right hand.

40. Lady Russell, wife of Sir William Russell, a distant connexion of the present family, who, as we are informed, filled the post of Treasurer to Charles I.; whole length, by *Marc Garrard*, 1625. This is a simply graceful, matron-like portrait, in the prime of life, exhibiting much neatness and *propreté*. The face is pleasing; hands beautiful, on one of which is a thumb-ring; and the dress not unbecoming. On a table, covered with red, is a Prayer-book with painted lids.

41. Wriothesly, second Earl of Southampton, "made Knight of the Garter, in the last year of Henry VIII.;" small half length.—*Holbein*.

42. Edward Clinton, Earl of Lincoln, (see the French dressing room), 1568. *Æt.* 55. Black dress, with fur tippet and George; pearls in his bonnet.

43. Anne Russell, Countess of Warwick, in black, with large ruff; three-quarter length. 1600.

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## THE GRAND STAIR-CASE.

A neat and spacious geometrical one of stone, with an iron railing; is now embellished with portraits, imposing from the size and merit of the paintings.

1. A very fine original portrait, by *Rubens*, of Ferdinand II., elected Emperor of Germany in 1618: dressed in brown and crimson, with a crimson plume, and mounted on a white charger. 7 ft. 2 in., by 9 ft. 7 in.

2. Byng, Lord Torrington, and *Patteé* Byng, his son; three-quarter length; a view of the ocean in the back ground.—*Kneller*.

3. Lady Diana Spencer, first wife of John, fourth Duke of Bedford, sitting, in white satin; three-quarter length.

4. A large painting of the Duke of Wellington, standing by a charger, and his aid-de-camp, Lord George William Russell, riding up, behind.—*G. Hayter*.

5. The celebrated Sarah Duchess of Marlborough, sitting, in white satin and blue mantle.—*Kneller*.

6. A handsome full length of Anne Duchess of Bedford, and afterwards Countess of Jersey, (No. 28); in a close dress of purple velvet, trimmed with white fur, white satin petticoat, white turban and eagle's plume; a Black, in red livery, is carrying an umbrella. *Isaac Whood*: a duplicate is in the possession of the Earl of Clarendon.

In the south corridor are also the following Portraits, not definitively placed.

John, Duke of Bedford, whole-length, in his peer's robes, by *Isaac Whood*, 1734.

Gertrude, Duchess of Bedford, his wife, in peeress's robes, whole length.

Elizabeth, Marchioness of Tavistock, a pleasing half-length by *Sir Joshua Reynolds*; rose-colour and blue, with black velvet collar.

A whole length of John, the great Duke of Marlborough, in his peer's coronation robes.

Ditto, of his Duchess Sarah, sitting; a stately figure.

Three-quarter length of Charles, Duke of Marlborough, by *Isaac Whood*, 1735, in peer's robes.

Ditto, of John Duke of Bedford, in a blue velvet coat.

Ditto, of John first Lord Gower, in peer's robes.

### THE GREAT HALL.

In the centre of the west front, is a fine and large room of excellent proportions, which, though plain, has a handsome appearance, the invariable result of neatness and symmetry. The ceiling is supported by eight Roman Ionic pillars in couples. In the centre of this apartment, is temporarily placed, a beautiful tessellated or mosaic pavement, formed out of the fragments of a much larger one, which were discovered on the site of an ancient Roman villa, at the distance of about a mile from Rome, and near the *Porta Portese*,\* in the year

#### \* "PORTA PORTESE †

"Essa fu da Urbano VIII. sostituta all' antica porta Portuense, allorchè circondò il Trastevere di nuove mura. L'antica porta che chiamavasi Portuense, perche conduceva al porto Romano, stava 50 passi più indentro della città; ed era doppia, cioè a due transiti detti Giani, come diverse altre antiche parti di Roma. Secondo l' iscrizione, che vi si leggeva, era stata fabbricata dagli Imperatori Arcadio e Onorio, in occasione, che ristauravo le mura della città."—*Vusi; Itinerario istruttivo di Roma.*"—p. 346.

#### THE PORTA PORTESE,

Was substituted by Urban VIII. for the ancient Porta Portuense, when he surrounded the Trastevere (the quarter beyond the Tiber) with new walls. The ancient gate, which was called Portuense, because it led to the Roman Port, was fifty paces farther within the city; and was double, that is, it had two passages, called *Giani* (*Jani*), as in various other ancient parts of Rome. According to the inscription, which was legible, it was built by the Emperors Arcadius and Honorius, at the time when they restored the walls of the city.

† This gate was also termed *Vinaria* and *Navalis*.—*Burton*.

1823. Lord G. W. Russell, then resident at that city, purchased the greater part of these remains (the other portion of which had been purchased by Lord Kinnauld), and brought them to Woburn Abbey. Large and complete, however, as this portion appears, it bears a very small proportion to the space the original pavement must have occupied in its perfect state, which, according to a plan we have been favoured with by his Grace, designed by *Nicola Rocchegioni*, must have extended to about 40 Roman *palms* by 38, or 29 ft. 4 by 27 ft. 10. The portions of the pavement brought here have been formed into a quadrangular space of 18 feet 3 inches, by 14 feet, by R. Westmacott, Esq. R. A., whose great admiration of them has given a zest to the professional skill and taste which he has developed in their arrangement.

The centre compartment, measuring 5 ft. by 2 ft. 4 inches, is filled with a pictorial group. The principal figures are a Tiger chasing a Bull, both at full speed: between them foliage, in the style termed *intreccie*, which was a favourite ornament of the jambs of Corinthian arches, and sometimes of the frieze: on this are seated two Partridges; and below, a Serpent is represented, erecting itself. Around this central ornament, are arranged several borders of different breadths, in scroll-work, ovals, cubes, in excellent perspective, foliage, and a wide one of intersecting circles; the outer one has black indented squares on a white ground: the variety of colours, and minuteness of the whole, producing a fine effect, which in the opinion of the late Sir Thomas Lawrence, and other distinguished connoisseurs, equals that of any of the mosaics in the Vatican or the Capitol. The east and west extremities are decorated with two majestic heads, supposed to be those of River Gods, from the sedges and lotus flowers with which they are crowned; the latter symbol also would seem to refer their origin to the Nile. On each side of these, are small objects indicative of domestic details; on the west

side, two *Ducks*, one alive, and the other trussed on a dish: the opposite River God has on one side a bunch of *sausages* (Lucanicæ\*) on a dish; on the other side, a small draped head of a Roman Lady.

EAST FRONT, STABLES, &c.

Opposite the east front, at a little distance, and on a gradual elevation, are two courts of Stables, on the right and left hand; the west and south sides are open to view, and are in a very good style of architecture, with a dome in the centre of the west front, which though not large is of rather grand proportions, and has an imposing effect on the general view. Between these is a long *facade*, containing the Riding-house, the Tennis court, and a central building, on which is a neat cupola of eight Ionic columns: the whole length is 238 feet. The lower story is concealed by a stone wall in front, and the upper one has a range of eighteen three-quarter Tuscan pillars, with large square windows between each.

SOUTH FRONT, TERRACE.

The terrace on the south side of the mansion was formed by the present Duke, and is a very pleasing appendage; the front is rusticated, to correspond with the basement story of the Abbey, and has a false arched doorway: a similar wall on the north side, preserves the uniformity of appearance. At the extremities of the balustrades are the Sphinxes, removed from the piers at the entrance of the Park from Woburn, whose place is there supplied by lions. The terrace affords a pleasing view of wood and water, and a prospect of the town of Woburn with its new tower and lantern. The iron railing is gilt in *or-molu*. At the other end of this front commences the covered walk, which is about a third of a mile in length, and passes by or through the Sculpture Gallery, Green-house, and Chinese Dairy.

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\* So termed from their invention by the Lucanian soldiers.







*R. C. Stratford del.*

THE SCULPTURE GALLERY & GREEN





*Macleay Lithog. 3. Wellington St. & Strand.*

HOUSE, WOBURN ABBEY.



## SCULPTURE GALLERY.

BEFORE entering on this important branch of the objects of interest which the Abbey possesses, we have to communicate to the reader, the gratifying intelligence, that by the particular kindness of the Duke of Bedford, we are allowed to make some extracts from a work of great value and rarity on the "Woburn Abbey Marbles," written by desire of his Grace, and printed for his private distribution, abounding with recondite archæological and classical information. In availing ourselves of this privilege, our only fear has been, that of making too extensive inroads into the field of spoil allowed us; and we are equally sure that our readers will think we have brought away too little.

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As the above-mentioned work, however, which is illustrated with plates, does not comprehend a complete description of more than half the objects in the gallery, a great number of which have been added since its publication, the reader must receive a brief sketch of the remainder from a very inferior hand. In the very few observations which the editor has made on these, and also on those contained in the "Marbles," he has been far from the vanity of attempting any competition, well knowing, that he who on any subject comes into comparison with another of much greater professional or scientific information and experience, invariably

Ceratis ope Dædaleâ  
nititur pennis, vitreo daturus  
nomina ponto.

*Horace.*

All passages abridged, or directly quoted from this work, are marked by inverted commas ("") and with the letter 'M.'  
 . . . . *A Catalogue Raisonné*, has also been printed of all the objects in the gallery, from which we have taken the

titles of each (which alone is a valuable source of information) and also the numbers. Where several numbers are connected with one object we have thrown them together, for the sake of convenience.

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## SOUTH FRONT.

(NOS. 216 TO 228).

The extreme length of the southern elevation of the gallery, including the wings, is about 204 ft. The main building is rather more than 140 ft. in length; and has also a centre, and two wings, separated internally by columns; the wings have large arched windows, in a uniform and handsome style. In the centre is a spacious Venetian window, with Ionic pillars, and a pediment, in the tympanum of which is a bold alto-rilievo of a Bacchic Bull, by *Garrard*; and below, inlaid in the wall, are two small medallions, in basso-rilievo, by a French artist, representing a sacrifice to Flora, and an offering to Ceres: the roof of the centre is a flat dome. In front of the west wing, or Temple of the Graces, is a group of Sportive Infant Genii, by *Westmacott*, who are represented dancing, with wreaths of flowers, and three in the centre are playing on the pipes, tabor, and lyre. Below, on each side, are statues of Children carrying baskets of fruit and flowers. In front of the east wing, or Temple of Liberty, is also a very fine alto-rilievo, by *Westmacott*, "illustrative of the progress of man, from a state of nature to civilized life, social intercourse, and natural liberty.—The first two Genii represent society in its rudest elements, and most early stages—as consisting of hunting tribes and female shepherds;—the gradual progress of civilization, and the arts of social life, with the sciences and comforts which spring out of them, are indicated by the Genii of architecture, astronomy, agriculture, and navigation; and the allegorical train is closed by the Genius of Liberty, abol-



ishing slavery, expelling tyranny, and establishing government, founded on equal laws.”—*M.* Below are two juvenile figures of Pain and Pleasure; the former, with the accompaniments of the Parrot and Monkey, is very expressive.

The flower garden in front of the gallery, is prettily laid out in serpentine beds, and adorned with vases, amongst which are two fine casts of the Borghese and Medici vases, one representing a dance of Nymphs and Satyrs, and the other, the Sacrifice of Iphigenia.—

“ When to Diana’s grove and flowery meads  
We came, where stood th’ assembled host of Greece,  
Leading thy daughter, straight in close array  
Was form’d the band of Argives: but the chief,  
Imperial Agamemnon, when he saw  
His daughter as a victim to the grove  
Advancing, groan’d, and bursting into tears  
Turn’d from the sight his head, before his eyes  
Holding his robe. The virgin near him stood,  
And thus address’d him, “ Father, I to thee  
Am present: for my country, and for all  
The land of Greece, I freely give myself  
A victim: to the altar let them lead me,  
Since such the oracle. If aught on me  
Depends, be happy, and attain the prize  
Of glorious conquest, and revisit safe  
Your country: of the Grecians for this cause  
Let no one touch me; with intrepid spirit  
Silent will I present my neck.” She spoke:  
And all that heard, admir’d the noble soul  
And virtue of the virgin. In the midst  
Talthybius standing, such his charge, proclaim’d  
Silence to all the host: and Calchas now,  
The prophet, in the golden basket plac’d  
Drawn from its sheath the sharp-edged sword, and bound  
The sacred garlands round the virgin’s head,  
The son of Peleus, holding in his hands  
The basket and the laver, circled round  
The altar of the goddess, and thus spoke:  
“ Daughter of Jove, Diana, in the chace  
Of savage beasts delighting, through the night  
Who rollest thy resplendent orb, accept  
This victim, which th’ associate troops of Greece,  
And Agamemnon, our imperial chief,  
Present to thee, the unpolluted blood  
Now from this beauteous virgin’s neck to flow.

Grant that secure our fleets may plough the main,  
 And that our arms may lay the rampir'd walls  
 Of Troy in dust." The sons of Atreus stood,  
 And all the host, fix'd on the ground their eyes.  
 The priest then took the sword, preferr'd his pray'r,  
 And with his eye mark'd where to give the blow.  
 My heart with grief sunk in me, on the earth  
 Mine eyes were cast; when sudden to the view  
 A wonder! for the stroke each clearly heard,  
 But where the virgin was, none knew: aloud  
 The priest exclaims, and all the host with shouts  
 Rifted the air, beholding from some God  
 A prodigy, which struck their wond'ring eyes,  
 Surpassing faith when seen: for on the ground  
 Panting, was laid an hind of largest bulk,  
 In form excelling; with its spouting blood  
 Much was the altar of the goddess dew'd.  
 Calchas at this, think with what joy, exclaim'd,  
 "Ye leaders of th' united host of Greece,  
 See you this victim, by the goddess brought,  
 And at her altar laid, a mountain hind?  
 This, rather than the virgin she accepts,  
 Not with the rich stream of her noble blood  
 To stain the altar; this she hath receiv'd  
 Of her free grace, and gives a fav'ring gale  
 To swell our sails, and bear th' invading war  
 To Ilium: therefore rouse, ye naval train,  
 Your courage; to your ships; for we this day,  
 Leaving the deep recesses of this shore,  
 Must pass th' Ægæan sea."

*Euripides, Iphigenia in Aulis—Potter.*

Here are also two large bronze casts, by *Westmacott*, of the Fighting and the Dying Gladiator, placed on granite pedestals.

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### THE ANTE-ROOM.

(NOS. 1 TO 32).

Into which the visitor is conducted from the court at the back of the east front, is a neat oblong apartment, about 23 ft. by 9 ft. 6 in.; the walls are suitably coloured, and the crimson carpet sets off appropriately the noble object of Parian marble which adorns the centre. Opposite the door is a marble bust, by *Garrard*, of Holland, the architect of the gallery, and an-

other by *Chantrey*, of *Nollekens*, whose sculpture occupies the walls of the Temple at the east end. Under these, is a cast from the right-hand of *Canova*, taken after his death; also, two tables which, within an edging of white marble, have a variety of beautiful inlays.—One containing specimens of Devonshire marbles, and the other, Italian and other marbles, and the *Pietre dure* which were used in the edifices of ancient Rome. On the walls are twenty-five engravings, from the most celebrated statues and groups of *Canova*, on which it is unnecessary to dwell.

In the centre, stands a beautiful antique Bacchic Vase, found in the ruins of Hadrian's villa, at Tivoli, near Rome. Its height is 4 ft. 7 in., and its extreme width, 3 ft. 4 in. Underneath the rim is a vine branch, encircling the whole, and round the base, which has cabled flutings, is a rich foliage which appears similar to parsley leaves, and may perhaps be intended for that plant, as it was a favourite one with Grecian sculptors; or they may represent the Narthex, or Greek fennel, consecrated to Bacchus, of which a further mention will occur in the account of the Lanti vase. Several other ornaments embellish this vase, amongst which is the echinated one of the Ionic order; and the two handles which are channelled, rise out of bold scenic masks, which are very expressively sculptured. "The sculpture round its bowl, is in very high relief; it represents eight Bacchic Genii, employed in the labours and festivities of the vintage: in the centre of the group is a wine vat, in which one of the Genii is treading grapes, while two others are furnishing a fresh supply: near them, is a fourth, holding in his right hand a dead hare, and in his left, a torch; he is succeeded by a fifth (forming an opposite centre to the group), who wears a *chlamys*; his left hand is employed in securing the mouth of a wine skin, which he is carrying on his shoulder; and in his right, is a *lagobolon*, or crooked bludgeon, used in destroying hares, which injure the young



vines: near him, stands a sixth Genius, also wearing a chlamys, and crowned with vine branches; in one hand, he holds a bunch of grapes, and in the other, a cup: at his feet is the *cista mystica*, containing the Dionysiac serpent, and other symbols, consecrated to Bacchus: and behind him is a young panther, indicating the celebrated expedition of Bacchus into India. A Genius, in a playful dancing attitude, follows: in his right hand, he brandishes a thyrsus; and in his left, is a vase, from which he is filling the cup of his companion. The last of this joyous group has also a chlamys over his shoulders; he holds a flute in his right hand, and carries a basket full of grapes on his left arm.”—*M.*

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#### THE PASSAGE LEADING TO THE GALLERY,

(32 to 43)

Which winds round the circular cell of the Temple of the Graces, contains a reduced model in wood, of one of the celebrated Doric Temples at Pæstum, the ancient Posidonia, the æra, and authors of which, are alike unknown; also two medallions in marble, of the emperors Vespasian and Hadrian, and seven fragments of architectural sculpture, in *rosso antico*, found at Hadrian's villa.

“This is among the marbles which are only known from the ancient specimens, and of which there is no quarry now worked. It seems to be the same with what Pliny calls *Porphyrites*, (Lib. xxxvi. c. 11); for he is here treating of marbles, and as he mentions a variety of it, which from containing a few white spots, was called *Leptosephos*, he cannot mean Porphyry, which is invariably spotted, and not always red, as Pliny says of this. He tells us that the quarries of it were in Egypt, and afforded blocks of almost any size. Statues were made of it, and brought to Rome, in the time of Claudius, but not much approved of, nor was the example followed.—*Burton's Antiquities of Rome.*

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## THE GALLERY

Is internally 138 ft. long, 25 ft. broad, 22 ft. 7 in. high in the wings, and about 30 in the centre. The latter is covered with a flat dome, and is separated from the sides by eight grand antique marble columns, each shaft consisting of one piece, about 13 ft. 6 in. high, and crowned with a white marble capital of the Composite order, very richly foliated—the shafts and capitals were both found in excavations made at Rome: of the columns “two are of breccia Africana, two of a variegated kind of alabaster, two of Cipollino marble, and two of Bigio.”—*M.* The entablatures are also enriched; the *tout ensemble* presenting two of the finest screens in Europe. On the south side is the Apollo Belvidere, and opposite to it a semicircular recess with a reticulated ceiling, containing the splendid Lanti vase.

The gallery is paved with white stone, apparently Purbeck; and has on each side an inlay of handsome Devonshire marbles, about two feet wide, which take a circular sweep at the centre and extremities. The walls, in appropriate keeping with the objects of white marble, are of a pale pink hue, and the ceiling is clouded in white and blue.

On entering at the west end, the first object is

## THE TEMPLE OF THE GRACES.

(43 to 53).

Erected by the present Duke, in the year 1818, to receive the splendid group by Canova. . . . The portal is a lofty arch, within which is an entablature supported by two *verde antico* columns brought from Rome, with white marble capitals of the Grecian Ionic; there is only an architrave of one broad fascia, and a rich Ionic cymatium. Above is an eagle, the bird of Jupiter,

“ministrum fulminis alitem.”

grasping a thunderbolt, and holding a wreath of laurel in

his beak, of a grand size, and in white *terra cotta*, by *Garrard*; seeming to have

“The pride and ample pinion  
That the Theban eagle bear,  
Sailing with supreme dominion  
Through the azure deep of air.”—*M.*

On the architrave is an inscription by Samuel Rogers, Esq. paraphrased from the xivth Olympic of Pindar.

APPROACH WITH REVERENCE, THERE ARE THOSE WITHIN  
WHOSE DWELLING PLACE IS HEAVEN, DAUGHTERS OF JOVE;  
FROM THEM FLOW ALL THE DECENCIES OF LIFE;  
WITHOUT THEM NOTHING PLEASES. VIRTUE'S SELF  
ADMIRER NOT LOVED. AND THOSE ON WHOM THEY SMILE,  
GREAT THOUGH THEY BE, AND BEAUTIFUL, AND WISE,  
SHINE FORTH WITH DOUBLE LUSTRE. \*

Within the arch, a vestibule with a semicircular sweep leads to the folding doors of the temple, which, as well as those of the opposite one, are of mahogany, from antique patterns. On the right side, in a niche, is a statue of Lady Georgiana-E. Russell when a child, by *Thorwaldsen*, and opposite to it one of Lady Louisa-J. Russell, caressing a dove, by *Chantrey*; the latter in particular, is very generally admired.

The *CELLA* of the temple is circular, and measures fifteen feet in diameter, the walls are incrustured with yellow scagliola, and the floor is paved in Mosaic, with variegated Devonshire marbles, in circular ornaments, said to comprehend about twelve hundred and seventy pieces. The dome ceiling is interlaced, and has rich gilt flowered medallions, with a circular light on the top: on the sides are two *mensole*, of verde antico, and in the centre is placed the ruling group of the Three Graces—*Aglaia*, *Thalia*, and *Euphrosyne*, on an antique circular altar. This was one of the portable altars, carved with flowers and the heads of animals, &c. &c.: one of these, from

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\* We are reminded in this elegant paraphrase of a line in Lord Lyttleton's celebrated epitaph on his beloved Lucy.

“Her mind was Virtue by the Graces drest.”

Delos, is at present placed in the vestibule of the public library at Cambridge; a fine specimen, at the church of St. Andrea, at Athens, is engraved at the end of the third chapter of Stuart's third volume; and one, with the sacrificial flames, is suitably introduced into Inwood's fine plate of the restoration of the Erectheion.

Of this celebrated group, the reader will expect some description from us, and will no doubt, as often happens in similar cases, find it come short, "*longo intervallo*," of his own impressions; and we therefore prefer leaving him in a great measure to the result of his own observation. If he visit the temple in the spring, he may be pleasingly reminded of the pictorial sketch of Anacreon:

Ιδε πως εαρος φανευτος  
Χαριτες ποδα βρουνουσιν,—

Or that of Horace,

Junctæque Nymphis gratiæ decentes  
Alternâ terram quatiant pede :

For the gratification, however, of the critical and scientific reader, we extract the following passage, professing ourselves at the same time unable to appreciate the defect alluded to at the conclusion, from which we do not see how any sculpture representing forms similar to the human, can possibly be wholly exempt.

"Were it required to name a production of sculpture in which the brightest enchantments of beauty are blended with the more elevated charms of elegance and of dignity, few works would present themselves to the mind before the *Graces* of Canova. In the remains of the later and better eras of Grecian taste,—for at an earlier period, as we learn from Pausanias, they were clothed,—these divinities are represented without drapery; thus indicating the true source of grace in the absence of art, and in the ingenuousness of nature ;

Gratia cum Nymphis geminisque sororibus audet  
Ducere nuda choros.——

“Superior to both these modes of antiquity, is the invention in this group. ‘The beauteous Sisters’ are represented entwined in a mutual embrace, and supporting each other during a moment of repose; while a long slender veil or scarf, which may be supposed to have just been employed in guiding their light steps through the mazes of the dance, is still folded on their arms. This, falling in the most unstudied manner, seems guided only by chance, yet the hand of modesty itself could not better have arranged its folds. All the beauties and the science are thus displayed; and at the same time, as the artist himself intended, it is inculcated that even Nature may be improved by judicious ornaments in dress, demeanour, or education. The grouping also is no less charming than new: each, with reciprocal action the most tender and engaging, contributes in maintaining the unity of the whole; and in whatever point of view the spectator may be placed, the eye is almost equally delighted.

“Nor in this work is the execution less to be admired, either on account of the difficulties to be overcome, or from the intrinsic merits of the performance. By the interlacing of the arms, and the proximity, yet disunion of the contours of the limbs and of the torsi, *trafori* or perforations in the block the most tedious and extensive were rendered necessary; so that admiration is excited how the internal parts of the group could have been wrought. But a technicality thus arduous—details thus laborious, have not affected the beauty or the science of this noble production. The vital and elastic softness—the flowing sweetness of the outlines—the exquisite shape and delicacy of finish in the extremities—the harmonious variety of the salient and re-entering curves—the correctness and graceful choice of the forms, are scarcely excelled by

the finest remains of antiquity, while the labours of modern masters will rarely endure a comparison.

“ To this superiority in composition and in execution, the expression may be deemed inferior. Not that the countenances betray any deficiency of suavity or of feeling ; but there is not in the air and character of the heads, that ideal loveliness which seems the realized dream of rapt enthusiasm, glowing with all the tenderness and vivacity of nature, yet never recalling her individual traits. The spectator acknowledges the beauty of the features, and feels the gracious sentiments which they respire, still he sees but images of mortal charms,—and the lineaments appear to resemble those whose living influence he has experienced. In a subject purely imaginative, a style thus confined, in which a general idea, or abstract expression of loveliness is not strongly perceptible, must be pronounced defective, in as far as it assimilates to partial nature, however captivating the examples imitated may be.”—*Memes' Memoirs of A. Canova, with a Critical Analysis of his Works.*

A group of the Graces was first modelled by Canova, for Prince Eugene, Viceroy of Italy, in the year 1814, and is now in his palace, at Munich. The present one, ordered by the Duke of Bedford, is what artists term a *replica*, with considerable alterations and improvements, and is said to have cost the sum of 3000 guineas.

In the “Marbles” is a very eloquent description of the group, with a classical and historical analysis of their nature and attributes, and the honours and reception afforded to them by the ancients.

At the end also of this elaborate and splendid work, is a separate Dissertation by Signor Ugo Foscolo, on the same subject; on whose mind, the impression produced by the sculpture, even in an unfinished state, was sufficiently strong to elicit this ardent eulogium.—“ A group which, if we had no other idea of the Graces, would of itself be sufficient to

awaken the imagination and the heart, to those smiling visions and tender sentiments, which the ancients intended to represent by their allegory of these Deities."

This Dissertation is also rendered valuable, by an Italian poetical paraphrase of an ancient "Hymn to the Graces," in Greek, a manuscript of which was discovered by Foscolo, in the library of the Monastery of St. Dionysius, in Zante. The translator, at first, from the style and imagery, attributed it to Phanocles; but afterwards, from the introduction of names of a subsequent date, and from observing a more artificial style of composition, attributed it to a late age of Grecian poetry.—The Italian poem is, however, rather founded on a subject similar to that of these fragments, than an exact paraphrase of them.—"The Graces," it is said, "interwove violets and white roses, and twined them round a branch of cypress; and adding to the wreath, pearls (which had formed the crown of Venus, when she arose from the depths of the ocean), they presented the chaplet to their mother; and ever since, the Greeks have continued the custom of singing hymns to the Graces, under the shade of the cypress, and of offering on their altar, a cup of milk, encircled with white roses, pearls, and violets."—"Immoderate gaiety, and deep grief, are unknown to the Graces: these deities, sometimes smiling with a chastened joy, sometimes sighing with gentle compassion, make man from time to time recollect, that he has been intrusted to the alternate care of Pleasure and Sorrow, as to two guides, who are to support him with a straight and even course through his allotted space of life: Pleasure gives him strength and courage, to endure the chastening hand of Sorrow, by whom he is to be taught the path of virtue and glory."—"Though the modest Graces may appear to common eyes, at the first glance, to be naked, yet are they inviolably protected from the gaze of licentious desire, and shielded from the contagion of a sensual love, and from the tumultuous



agitations of the passions, by a celestial veil with which they are covered; a veil, translucent as sun-beams, yet of adamantine texture.”—*M.* Similar to this in sentiment, is the address of an English poet, to the *Venus de’ Medici*:—

“Venus, thou’rt lovely; yet on other feet  
Was pressed of old the kiss of guilty fire;  
Thy look is grace, too deeply, purely sweet,  
To tell of passion that could change or tire;  
From those rich lips no fatal dreams respire,  
There lives no evil splendour in that eye,  
To light the torch on virtue’s funeral pyre,—  
Queen of the soul’s bright tides, thy spell is modesty.”

*Croly.*

From this temple, we proceed in a direct lane up the gallery, to the east end, or Temple of Liberty, proceeding with the Catalogue on the left hand, and returning on the right.

In entering a collection enriched with the antiquities of Athens, the spectator, either here, or at the British Museum, will, perhaps, in vain try to raise his mind to that enthusiasm, with which he would be irresistibly impressed by the first glance of these objects on their native plains, and amidst the scenes which they commemorate. The sorrowing Athena does not here preside with native and sensible influence; like the afflicted Carthaginian princess, she roams forlorn in a strange land:—

—Semper longam incommittata videtur  
Ire viam, et Tyrios desertâ quærere terrâ.—*Vir.*

Yet all that can be done by art and munificence, is here afforded, to convey such interesting associations to the spectator: with the certain identity of the different objects, will be connected the feeling of memory and veneration for their original scenes and localities; and he may, perhaps, experience some slight portion of that deep feeling, so eloquently described by an English traveller (*Williams*) on his first approach to Athens:

“The anticipations with which we had set out on our

travels,—anticipations, which, at almost every step of our progress, have been more than realised, now rushed upon our minds, deriving additional intenseness from the recollection of what we had seen. Our memory naturally recalled the feelings with which we had entered the Italian capital; and the gratification which we had received from the monuments of ancient and modern art, which we had there contemplated: and now, when we stood before that city, which was for ages the light of the world; where the unfettered energies of man had achieved the noblest deeds recorded in history; where genius, wisdom, and taste, had reached their highest perfection; and from which, Rome herself was proud to borrow all her illumination and refinement;—admiration of the past glory of Athens, and commiseration of her fall,—the remembrance of what she had been, contrasted with what she now is, mingled in one overpowering emotion, which expressed itself in the silence of tears.”

The following statues, groups, or sculptures, are generally ANCIENT, except those we have noticed as otherwise, or which are discernible from the names and dates of their sculptors.

The first number in the Catalogue (the Nos. are placed on each object), is

53. “Bagnarola” (small Bath) “of Verde-Antico Marble:” modern, on a yellow marble plinth.

54. “Small Sculptured Cinerary Urn” (for ashes); it is of a square form, and not much ornamented.

Three repetitions of these two numbers occur in other parts of the gallery, which will be noticed in their proper places.

55. “Alto-rilievo of PENELOPE. (*By Chantrey.*)” 4 ft. 9 in., by 5 ft. 10 in.

“And Pallas now, to raise the rivals’ fires,  
With her own art Penelope inspires:  
Who now can bend Ulysses’ bow, and wing  
The well-aimed arrow through the distant ring,

Shall end the strife, and win the imperial dame ;  
But discord and black death await the game !

The prudent queen the lofty stair ascends,  
At distance due a virgin-train attends ;  
A brazen key she held, the handle turned,  
With steel and polished elephant adorned :  
Swift to the inmost room she bent her way,  
Where, safe reposed, the royal treasures lay ;  
There shone high heaped the laboured brass and ore,  
And there the bow which great Ulysses bore ;  
And there the quiver, where now guiltless slept  
Those winged deaths that many a matron wept.

\* \* \* \* \*

She moves majestic through the wealthy room,  
Where treasured garments cast a rich perfume ;  
There from the column where aloft it hung,  
Reached, in its splendid case, the bow unstrung ;  
Across her knees she laid the well-known bow,  
And pensive sate, and tears began to flow."

*Odyssey.*

The countenance and figure of the anxious and interesting queen, are very graceful and pleasing; the figures of the attendants expressive and sympathising, and the arms and ornaments elegantly sculptured.

56. "Bust of ANTONINUS PIUS, on a truncated column of Bigio marble. Clothed in the Toga, the quiet and unassuming costume of peace and the laws. It was purchased from the collection of Sir Hervey Bruce, Bart."—*M.*

57. "Bust of TRAJAN, on a truncated column of Bigio marble; wearing the Paludamentum."—*M.*

58. "Statue of SYLVIA, (from the Aminta of Tasso), by *Baruzzi*:" Cincinnato Baruzzi, an Italian artist: this is universally allowed to be a most beautiful specimen of modern art. It represents a young lady admiring herself in the water, adorning herself with flowers, and expressing the triumphant, and rather conceited conviction of herself being more beautiful than any of them: but she has the grace to run away, when detected in her employment. Beneath is an

inscription from the *Aminta*: Atto 11, Scena 2; of which we have been favoured with this translation.

Where near the city lies a meadow sweet,  
 Whose verdant side the placid Arno laves;  
 As in a mirror, from its blest retreat,  
 An islet casts its shadow o'er the waves;  
 There, Silvia found I, o'er the current bending,  
 Charmed by the beauties offered to her sight,  
 Amid her clustering tresses flow'rets blending  
 And oft surveying with a young delight.  
 Her lovely brow with many hues she shaded,  
 Formed in a wreath which richest fragrance shed  
 Among the locks which fancifully braided  
 Bore the soft burthen on her virgin head;  
 And now a lily, now a rose, selected,  
 Was held to her fair neck or glowing cheek;  
 Then in the stream she viewed her face reflected,  
 And conscious smiles her victory bespeak—  
 "Mine is the fairer hue, the brighter bloom;  
 Fade, fade, ye flow'rets, on the brow ye shade,  
 But not adorn—to wither be your doom,  
 Whilst I, victorious, view your beauties fade."  
 As thus she spake, she turned and saw me viewing  
 With eyes attentive, her fantastic play!  
 Blushing she rose—the verdant meadow strewing  
 With scattered flow'rets, as she fled away.

C. H. S.

59. "Alto-rilievo of PHÆDRA and HIPPOLYTUS, 9 ft. 3 in., by 3 ft. 9 in.:" see the Hippolytus of Euripides. This seems a very probable title to this ancient group; but another is also given in the "Marbles:" viz., that it represents Meleager, turning away in anger from the request of his mother Althæa, who had before wronged him. In the other half of the Rilievo, are figures bearing clubs, two of whom are leading horses, which, according to the second interpretation, would seem to represent the invasion of Calydon by the Curetes, which Meleager is entreated to oppose: or they may be designed for the defenders of the city, awaiting his aid and guidance.

60. "Statue of BACCHUS," crowned with ivy:\* five feet in

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\* "This is the golden ivy, or *hedera chrysocarpus* of Pliny, and the *hedera pallens* of Virgil. It was a Dionysiac plant."—*Dodwell's Greece*.

height:" brought from Italy, by the late Lord Ossory, and presented by his heir, Lord Holland, to the Duke of Bedford.

"Bacchus is here represented in the flower of youth, and in an attitude of repose, leaning against the trunk of a tree, on which he has thrown his *nebris*, or fawn's skin; and round it are entwined the stem of a richly clustered vine, and a sacred Dionysiac serpent.

"The serpent is introduced here, (and in other sculptures it is seen in the *Cista Mystica*, and in the hands of Bacchantes, or coiling in their hair), as a symbol of the perpetual youth attributed to this deity: as it is a property of the serpent to cast its skin periodically; and thus, apparently, to renew its juvenile vigour."—*M.*

61. "Mezzo-rilievo of SILENUS and Fauns," fifteen inches square: the old fellow is as usual, represented inebriated and assisted in his devious course by the friendly arms of his companions.

—"Ebrius ecce senex pando Silenus asello  
Vix sedet; et pressas continet arte jubas.  
Dum sequitur Bacchas, Bacchæ fugiuntque petuntque,  
Quadrupedem ferulâ dum malus urget eques;  
In caput aurito cecidit delapsus asello,  
Clamârunt Satyri, surge age, surge, pater."

*Ovid.*

62. "Copy of the Antique group of SILENUS nursing BACCHUS" at Florence: small. The countenance of Silenus here represents a different mood, being fine, and even dignified.

63. "Small Alto-rilievo in two compartments: in the upper is SILENUS reclining on an Ass; in the lower is the Wolf suckling ROMULUS and REMUS."

"Venit ad expositos (mirum!) Lupa foeta gemellos  
Quis credat pueris non nocuisse feram?  
Constitit, et caudâ teneris blanditur alumnis,  
Et fingit linguâ corpora bina suâ.  
Marte satos scires, timor abfuit; ubera ducunt;  
Et sibi permissi lactis aluntur ope."

*Ovid.*

64. "Alto-rilievo of a Bacchanalian Procession." Brought by Lord Cawdor, from Sicily: it measures 6 ft. 9 in., by 2 ft.; the sculpture is much defaced. Bacchus is accompanied by a nymph, perhaps Ariadne, and a Cupid is seated on one of the Tigers, which draw the chariot, playing on a lyre. Silenus is supported on an Ass, in a drunken attitude, by two Fauns, and Bacchantes are beating the timbrels:—

—"Sonuerunt cymbala toto  
Littore, et attonitâ tympana pulsa manu."

*Ovid.*

65. "Sepulchral Mask." "May, perhaps, have alluded to the deceased person having suffered a violent death, by which his features were so much bruised, as to require the face being covered with a mask, in its passage to the cemetery: such burials were called *larvata funera*. An ancient epitaph on two young persons who had been crushed to death by the fall of their house, on their wedding night, contains the following lines:

CARI PARENTES NEC LVCTV NEC LACHRIMIS MISERA  
AC LARVATA NOSTRA DEFLEATIS FVNERA."—*M.*

66. "Bust of an Infant."

67. "Bust of NERO, when a Child." How improbable it would seem, if unsupported by history, yet the characteristic trait is not uninstrusive, that this monster of cruelty, during his youth, openly exhibited no ferocious inclinations, and even at the commencement of his reign, when asked to sign a warrant of execution, exclaimed, 'How I wish I could not write!'

68. "Head of an Egyptian Deity," in black stone or marble.

69. "Bust of MARCUS AURELIUS, on a truncated column of Cipollino Marble;" "wearing the paludamentum, but not clad in armour."—*M.*

"The paludamentum or *Chlamys*, was the military cloak or

robe of the General, of a scarlet colour, bordered with purple ; sometimes worn also by the chief officers.'—*Adam's Rom. An.* The marble of the shaft is striped with green.

70. "Terminal Bust, said to be LYCURGUS," from the circumstance of its having an eye knocked out.—*Vide Plutarch.*

71. "Fragment of Arabesque *intreccie.*"

72. "Alto-rilievo of a Symbolical Animal destroying a Deer:" 4 ft. 5 in. by 3 ft. 5 in., purchased from the Aldobrandini collection at Rome. The animal is of the fabulous Gryphon class, and has the body of a tyger, the wings of an eagle, and a head somewhat like that of a bull. The sculpture is very bold and natural, and is supposed in the "Marbles," to have probably formed a metope in the frieze of a temple of *Diana Agrotera.*

73. "Alto-rilievo of ACHILLES, BRISEIS, PATROCLUS, and the HERALDS, by *Thorwaldsen,*" the Danish sculptor, whose studio at Rome, rivalled that of Canova: 6 ft. 3 in. by 2 ft. 10 in. This is the

Μηνιν—————Πηλιαδεω Αχιλλω

On which the main events of the Iliad are suspended. The figures are all appropriately expressive, and those of the Heralds with their flowing robes, filleted hair, beards and sceptres, very graceful.

74. "Reduced copy in Marble, of the Borghese Hermaphrodite."

75. "A Roman Amphora, found in Woburn Park," it is of the common red pottery.

76. "Table of red Egyptian Granite:" modern.

77. "Bronze Faun, found at Pompeii." Presented to the Duke of Bedford, at the time and place of excavation, by Caroline, Queen of Naples. The face has an irresistibly ludicrous expression, and would form a good companion to that engraved in the "Ancient Sculpture" of the Dilettanti Society, plate LIX.



78. "Reduced copies in Bronze, of the Aldobrandini Centaurs."

79. "Fragment of a Roman Cinerary Urn, found in Woburn Park;" merely the top.

80. Very small "Fragment of a Statue of DIANA VENATRIX."

81. "Roman Cinerary Vase, found in Woburn Park."

82. "Alto-rilievo of MELEAGER and ATALANTA, and the Death of the Boar of Calydon;" 7 ft. 2 in. by 1 ft. 10 in. This as well as most of the Alti-rilievi on the walls of the Sculpture Gallery, formed the front of an ancient Sarcophagus. The figures in this are much shortened, which gives it an air of clumsiness, although some of the faces and positions are very expressive. The city-gate of Calydon, from which the venturous troop have just emerged, appears on the left hand; and towards the other end appears the Boar, of a monstrous size, at bay, and about to receive his death wound from the spear of Meleager.

83. "Bust of CLAUDIUS."

84. "Veiled Roman Female Bust." The countenance has rather a majestic appearance, and the hair is prettily disposed.

85. "Bust of HERCULES," with a chaplet of poplar leaves: the countenance is commanding.

86. "Terminal Bust of NEPTUNE;" these were mounted on round or square shafts of columns, and used as external ornaments, or as land-marks to denote limits, hence they derive their name from the deity TERMINUS.

87. Two small "Fragments of Architectural Ornamental Sculpture."

88. "Bust of SEPTIMUS SEVERUS, on a truncated column of Cipollino marble." The head alone is ancient: he is dressed in armour, over which he wears the *paludamentum* buckled on the left shoulder.

89. "Alto-rilievo of LUNA visiting ENDYMION." "This Alto-rilievo is part of an ancient marble sarcophagus; which

once probably held the remains of a person who had been initiated into the mysteries of Ceres. The sculptor has introduced a great number of mystical symbols, and mythological personages; among whom Ceres and Triptolemus are conspicuous."—*M.* The variety of crowded objects in this relief renders it entertaining: but Luna, however characteristic her face may be, is of so unattractive an appearance, that probably Endymion, if he knew the form which was to meet his glance, would rather keep his eyes shut, "and would not be awaked." This Alto-rilievo is 8 ft. by 3 ft. 10 in.\*

90. "Statue of MINERVA;" brought from Italy, by the late Marquis of Tavistock. The figure, which has a very pleasing countenance, is 5 ft. 6 in. high, to the crest of the helmet, and is armed with spear and shield, with the Gorgon's head on her breastplate.

91. "Unknown Head, in Mezzo Rilievo;" a beautiful antique head, supposed to be that of a female; the hair is filleted.

92. "Reduced copy of the ancient group of PYLADES, ORESTES and ELECTRA, in the Palace of St. Ildéfonso."

93. "Cast from Canova's Magdalen (in the Gallery of Sommariva at Paris):" a cross of cane is placed in the hands of this interesting figure, which distinguishes it from the lighter and partly fictitious forms around it. The Marquis of Sommariva had also a villa on the lake of Como, for which others of Canova's distinguished compositions were executed.

94. "Bust of AUGUSTUS, on a truncated column of Breccia Africana;" a very beautiful variety of marble, veined with red, green and black. The Emperor is represented young.

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\* The wheels of the chariot, which is neatly sculptured, have six ornamented spokes,—“the most common number of *radii* to wheels seems to have been six. Some had eight, as the chariot of Minerva, mentioned by Homer. Those represented on the sculpture of the Parthenon, have four. There is a bronze wheel in the Royal Library at Paris, which has five *radii*.”—*Dodwell's Greece*.

95. "Bust of MARCUS AURELIUS, on a truncated column of red marble."

\* A sitting figure of a Roman Empress, about 3 ft. high, of good execution.

\* Below, a sculptured votive Tablet, 1ft. 3 in. by 10 in. The carving and the Greek inscription, are so much defaced, as to render its development very difficult. The author having sought the kind assistance of a friend in the neighbourhood, who on all subjects of art and classical antiquity, is *facile princeps*, has received the following lucid observations on the subject.

"My notion about the defaced marble containing an inscription, is as follows:—that it has been a Tablet, or *Ex voto* offering of some pious votary of Apollo or Æsculapius, and contains representations of the two ears of the person who had been cured; of the plants used by the medical practitioner; and of two serpents symbolical of the God: among which are inserted some Greek letters, forming something like

(ΔΙ) ΩΤΟΥ ΘΕΡΑΠΕΙ (ΑΝ) †  
 ΜΑΡΙΔΙΑ ΑΠΟΛΛΑΡΗΙΣ  
 ΕΥΧΑΡΙΣΤΗΡΙΟΝ

i. e. "Maridia Apollarëis, (dedicates this) grateful offering, for the cure of both her ears." This I give only as a conjectural reading; if it had been for the cure of one ear, it would probably have begun ΔΙ' ΩΤΟΣ &c., the genitive of ΟΥΣ, but as the word appears to be ΔΙΩΤΟΥ, it may probably be the genitive case of ΔΙΩΤΟΣ, and mean "of both ears." It is a rude work, the words clumsily divided; and it has been chiselled by some common stone-cutter, of the lower ages."

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† The four letters in parentheses, are conjectural.

96. "Statue of PSYCHE: by *Westmacott.*"

Many of our readers know that Psyche ( $\Psi\upsilon\chi\eta$ ) in Greek, signifies "the soul;" and hence in connexion with this ideal nymph, more than one mystical and philosophical allegory has been advanced, and associated with the feelings. The soul as having left the body was from its lightness and aerial nature, typified also by a *butterfly*; in correspondence with this, the most beautiful and lovely being represented before us, has spangled butterfly's wings. In the more sublime and ethereal sense, the allegory of Psyche has been treated on and amplified by Plato; but the romantic story now received as the popular one, is found in the writings of Apuleius, a native of Africa, and a Platonist, who settled at Rome, in the second century; who wrote a long romance, interspersed with tales, similar to the Milesian Tales, then current, and other works, of which an expurgated edition (of which there is much need) was printed at Paris, in 2 vols. 4to., *In: Us: Del:* in 1688. Raphael was the first among the painters who applied this story to the purposes of his art, and it has since become a favourite one with both sculptors and painters. An English lady, Mrs. Tighe, has also written a beautiful epic poem, on the tale of Psyche, replete with excellent sentiments and pleasing descriptions.

The Tale in Apuleius, which occupies part of the 4th, 5th, and 6th books, is of a very similar cast to the oriental and fairy fictions, which are known to so many in childhood: its great length, and the multiplicity of other objects demanding our attention, compel us to give a very concise epitome, with one or two brief extracts.

Psyche was the youngest of the three daughters of a certain King; and so extremely beautiful, that the admiration of her charms turned the attention of the inhabitants of the vicinity from the worship of Venus, whose temples and sacrifices were neglected, and the modest and unassuming Psyche, was followed with almost equal honours. The angry Goddess, peculiarly jealous of her own hitherto uncontested supremacy, called her son Cupid to her, and having pointed out to him her rival, entreated him in the most passionate manner to revenge her wrongs. . . The two sisters of Psyche had now become married to Kings, but she herself, in spite of her superior attractions, remained without an offer. Her father distrusting the anger of the Gods, consulted the oracle of Apollo Didymæus at Miletus, from which he received this answer, in Latin verse:

"Thy daughter on a lofty rock, array'd  
In funeral nuptial garments, must be laid.  
Expect no son-in-law of mortal race,  
But cruel, fierce, with viper's fell embrace:  
On rapid wings who cleaves the ethereal height,  
While fire and sword attend his conquering flight;  
Whom, trembling all the Gods above adore,  
The deepest waters, and the Stygian shore."—ED.

The king and all the city were filled with consternation and sorrow, yet dared not neglect the mandate of the oracle. Psyche alone exhibited a heroic resignation, and expressed a conviction of

its being a punishment for her presumption in receiving honours due only to Venus, or rather for their having permitted it. Having been attired according to the injunction, and attended with a last and magnificent pomp, she was conducted to the precipitous cliff of a rock, and there abandoned to her fate ; her parents shutting themselves up in their palace, and resigning themselves to irrevocable despair.

As she lay on the rock, the gentle breezes of a zephyr, gradually increasing, raised her up, and having carried her to an unknown distance, deposited her on a flowery turf. Here she soon perceived a Fairy Palace, the interior of which is eloquently described as possessing objects most captivating to the senses. Unseen hands presented her with every luxury, and the voices of invisible spirits complimented and reassured her. She was then privately married to a Being, who rendered himself invisible, always leaving her before break of day, and to whom in a short time she became attached, but who entreated her never to attempt seeing his face, as on that would depend their separation. In this happy seclusion she might have always remained, but for the envy and malice of her wicked sisters. Moved by her prayers, her husband gave her permission to invite them to see her, and allowed his servant, the Zephyr, to convey them through the air, to her retreat. Here she received them very hospitably, and made them carry away with them magnificent gifts. But after repeated visits, these artful and envious women contrived to excite in her mind distrust and fear of her husband, reminding her of the oracle which had pronounced that she should be married to a monster ; and at last persuaded her to endeavour to discover his real nature, and even to kill him. Rash and desperate, whilst he was sleeping, she took the lamp and a knife and approached him, when she discovered the form and features of the transcendant CUPID, and in the ecstasy and surprise, dropped the oil from the lamp, on his neck, who immediately awoke, and in flying away, pronounced to her, with deep sorrow, the destruction of their intercourse.

Psyche, in her grief, threw herself into a river near the palace, but the River-God, mindful of Cupid, bore her up, and carried her to the shore, where she found the rustic God, Pan, who consoled her, and advised her, rather to seek by time and obedience, to recover the favour of Cupid. After wandering some time, she reached the capital of one of her sisters, to whom she related her story ; and who, mad with ambition, immediately set out for the same rock, which had been the commencement of their interview, expecting that the Zephyr would carry her to Cupid ; but the indignant God, to punish her treachery, sent a different wind, which dashed her in pieces against the rocks. The same fate befel her other sister. In the mean time, Venus, who was bathing on the sea-shore, was informed by a sea-gull of the wound which her son had received from the lamp, and the consequent injury which the world sustained from the absence of his influence. The Goddess then sought him out, and found him in her own palace, grievously

wounded and still sorrowing for Psyche. After various wanderings and adventures of the latter, she gave herself up to the power of Venus, who inflicted on her the most cruel punishments; and imposed on her several grievous and apparently impossible labours. First, she caused an immense heap to be made, confusedly, of wheat, barley, millet, poppy seeds, vetches, lentils and beans, and ordered Psyche to separate them, and arrange them properly, before the evening. Psyche gave herself up to despair. But a friendly ant seeing her distress, and pitying it, knowing her to be the wife of Cupid, and disliking the cruelty of Venus, assembled all her tribe, and easily fulfilled Psyche's task, by the appointed time. When Venus saw it accomplished, she attributed it to the secret influence of Cupid; and having thrown to the hapless prisoner, a piece of coarse bread, retired to prepare new trials for the next day. In the morning, having shewn to Psyche a grove, on the banks of a river, and a flock of sheep with fleeces of gold, which were feeding without a shepherd, she ordered her, by some means, to bring a lock of wool from one of them. Psyche set out with the intention of ending her miseries in the flood of the neighbouring river; but a Reed which grew therein, moved by a supernatural breeze, thus addressed her; "Psyche, harassed by so many sorrows, neither pollute my sacred waters by thy most unhappy death, nor advance towards the dreaded sheep on this bank; for when they have imbibed the violent heat of the sun, they are accustomed to be seized with a cruel fury, and to rush to the destruction of men, with their sharp horns, their impenetrable foreheads, and sometimes with their envenomed teeth; but until the heat of the sun is appeased after mid-day, and the sheep are soothed by the breeze from the river, thou mayest conceal thyself under that lofty plane which is nourished by the same source as myself; and as soon as the sheep are appeased, having shaken the leaves of the neighbouring grove, thou wilt find the golden wool which every where adheres to the branches." Thus the simple and benevolent Reed taught the miserable Psyche, a method of safety.

Venus, again foiled, as she conceived, by the power of Cupid, next gave Psyche a crystal vessel, and commanded her to bring it filled from a stream of black hue, which fell from the summit of an inaccessible rock into a valley, where it formed the sources of the infernal rivers of Styx and Cocytus: the valley was also guarded by sleepless dragons. "But the sorrow of her innocent mind did not escape the powerful eyes of the benign Providence;" and the Eagle of Jupiter, descending, took the vase from her, and carrying it to the top of the rock, returned it to her full of the desired water. Psyche's last, and most tremendous task, now awaited her from the anger of the merciless Goddess. She placed in the hands of Psyche, a casket, and commanded her to descend to the infernal Shades, and having presented it to Proserpine, to request of her a portion of her own beauty for Venus, even as much as would suffice for a day, since she had so much impaired it by her attendance on the wounded Cupid. Psyche, now completely desperate, wandered as far as a lofty tower, which she ascended, and thought of ending her miseries



by casting herself down from it; but the Tower, like her former friends endued with speech, admonished her that she would thus indeed, descend to Tartarus, but would never return, and advised her to go to Lacedæmon, near which city, at a cavern in the promontory of Tænarus, was a descent to the Shades. It also informed her of the necessary methods for arriving safely at Pluto's palace, and also for returning; that she must take two cakes of barley made with metheglin, as a sop to appease the ferocious Cerberus on her passing him, and two small pieces of money for her double fare to the boatman Charon: warning her also that the crafty Venus would send several Spirits to deceive and attract her attention, under the disguise of imploring pity and charity; and that she must by no means accept the honourable seat and banquet, which Proserpine would offer her, but sit down on the ground, and ask for a piece of coarse bread only; and above all things, it warned her not to think of opening the casket. All these injunctions Psyche diligently observed, and had reached the upper regions, when a rash curiosity seized her of examining the casket, and if it contained beauty, of appropriating some part of it to herself, as an additional attraction to Cupid.

It is at this point that she is represented in the beautiful statue before us; anxious curiosity, remorse and fear, combining in her expression.—But when the mysterious casket was opened, “within was nothing,—no beauty, but an infernal and Stygian lethargy, which, the instant the covering was removed, seized upon her: the cloud of dense sleep was shed over all her limbs, and in that very spot and path, held her immoveable, and she lay as if deprived of life. But Cupid, now healed from his wound, and impatient of the long absence of his Psyche, having escaped through a very narrow window of the chamber in which he was confined; with wings refreshed from his rest, and flying much swifter than usual, comes to his Psyche, and having dispelled the sleep, and placed it again within the casket, awakes Psyche by a gentle touch of the point of his arrow, and ‘again’ he exclaims, ‘unhappy, thou wert perishing by a like curiosity! But go now, and carefully fulfil my mother’s mandate—the rest shall be my care.’”

Cupid now sought the assistance of Jupiter, who consented to unite him finally to Psyche, and reconciled Venus to the measure, by conferring on Psyche immortality, and by the consideration, that this would restrain Cupid from his former wanderings. He then sent Mercury to fetch the nymph, and “stretching out to her a cup of ambrosia, ‘taste this, Psyche,’ said he, ‘and be immortal, nor shall Cupid ever depart from this bond of yours, but these shall be your perpetual nuptials:’ and immediately an ample nuptial-feast was prepared. The husband reclined on the highest couch, with Psyche leaning on his breast, as did also Jupiter with Juno, and then the rest of the Gods in order. His own rustic cup-bearer ministered the cup to Jupiter, and Bacchus to all the rest. Vulcan prepared the banquet: the Hours adorned every thing with roses, and other flowers: the Graces scattered sweet unguents: the Muses sang with their tuneful voices, and Apollo sang to his lyre: Venus gracefully



danced to the measures of the sweet harmony, which was so arranged, 'that the Muses sang in chorus, a Satyr played on the flute, and a follower of Pan sang to the pipe. Thus was Psyche duly married to Cupid, and in time was born to them a son, who is called Pleasure.'—ED.

97. Alto-rilievo of HECTOR, PARIS, and HELEN; by *Westmacott*; 3 ft. 11 in. by 4 ft. 10 in.—Hector reproving Paris. *Iliad*, book vi. The manner in which the Chief holds his spear, expresses animation and strength, but scarcely, grace: the sculptor had doubtless an eye to the recorded length of this formidable weapon, which was ten cubits, or  $15\frac{1}{2}$  ft. Paris, with an unstrung bow in his hand, expresses an ingenuous sorrow; and the countenance of Helen, who leans with one arm on his shoulder, is in a very appropriate style of beauty.

98. "Sculptured Tazza:" the handles entwined with serpents, and the foliage within, very finely executed.

99. "Fragments of Architectural Sculpture."

100. "Basso-rilievo of a slave, working in a mine or quarry:" 2 ft. 8 in. by 1 ft.  $7\frac{1}{2}$  in.; bold.

101. "Alto-rilievo of HARPOCRATES:" 2 ft. 2 in. by 1 ft. 4 in.

102. "A Mithriac Tablet." In the 'Marbles,' is a learned disquisition on the doubtful subject of this Mythological Basso-rilievo, which has by some, been referred to the symbols of initiation into the mysteries of the Persian Deity Mithras; and by others has been considered simply a representation of the 'evil eye of fascination;' a baleful superstition, not wholly unknown in more enlightened times and nations. But our limits forbid our pursuing this recondite subject further.

103. "Basso-rilievo of SAPPHO."

104. "LANTI VASE." This large and magnificent vase, of Parian marble, and of the finest Greek sculpture, was found in separate fragments in excavations made on the ruins of Hadrian's villa, at Tivoli; and was restored to its original form and beauty for the family of Lanti, at Rome; of whom it was purchased, by Lord Cawdor, and with difficulty brought to

England, from the disinclination of the Papal government, to the removal of rare objects of antiquity. And it was purchased at his sale, by the late Francis, Duke of Bedford, for the sum of 800 guineas.

The diameter of this noble vase, is 6 ft. 3 in., and its height, exclusive of the plinth on which it stands, 6 ft. The circle beneath the bowl, has a bold Ionic moulding, as has also the rim. Eight grotesque masks decorate the bowl, in extremely bold relief, each connected with the Festivals of Bacchus, and the vase has two magnificent handles, channelled throughout, and ornamented with the  $\text{NAP}\Theta\text{H}\Xi$ , or ferula Græca, (Greek fennel), a plant dedicated to Bacchus.—*From the "Marbles."*

The original use of these large vases, in Greece or Rome, we find, was to contain lustral water, for the ceremonies of Bacchus. But ablutions, and purifications by water, are as old as the Jewish religion, and have been transferred to other faiths in the east; and, as we well know, were copied by Mahomet. The laver placed by Moses in the tabernacle contained water for sprinkling; and the immense laver, termed 'a sea' in the temple of Solomon, of molten brass, which measured ten cubits, or eighteen feet in diameter, and five cubits, or eight feet nine inches in height, whose brim was carved like that of a cup, with lilies,\* and which held 3000

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\* Apt as the comparison of the spotless and silvery whiteness of the lily of the valley has always appeared to the robes of Solomon in his full state, a still more striking turn has been given to it by the late Sir J. E. Smith, President of the Linnæan Society, who asserts that the lilies of Palestine are *golden*.

"This is commonly supposed to apply either to the white lily, or the tulip, neither of which is wild in Palestine. It is natural to presume that the Divine Teacher, according to his usual custom, called the attention of his hearers to some object at hand; and as the fields of the Levant are over-run with the *amaryllis lutea*, whose golden liliaceous flowers, in autumn, afford one of the most brilliant and gorgeous objects in nature, the expression of 'Solomon in all his glory, not being arrayed like one of these,' is peculiarly appropriate." Sir J. E. S.—*Ed.*

baths, or about 22,500 English gallons, was for the ablution of the priests. And ten smaller lavers, were constructed for the washing of the sacrifices. We also read of “*υδρῖαι λιθιναι*,” (which were stone vases, and having been used to contain water for washing the hands and wrists, had been set by empty) at the social and conciliating miracle of our Blessed Saviour at the marriage of Cana in Galilee; each of which is said to have held two or three “*Μετρηται*,” a smaller Syrian measure,\* containing rather more than seven English pints. . . . . “Large as are the dimensions of this vase, it may, however, have been used merely for mixing the wines at the splendid banquets of the Emperor Hadrian; as the name *Κρατηρ*, given to such vessels, is derived from *Κεραω* or *Κρᾶω* ‘to mix;’ and Athenæus, in his *Deipnosophistæ*, mentions, that at a festive entertainment given by Ptolemy Philometor at Alexandria, the silver vase, or *Crater*, used for preparing, and mixing the wines for the numerous guests, contained 600 amphoræ (about 4500 gallons); and that it was ornamented with figures in rilievo.”—*M.*

105. Alto-rilievo of HERO and LEANDER. *By Westmacott.* 4 ft. 6, by 5 ft. 8. Hero is descending a rugged staircase beneath the tower of Sestos, to receive her venturous lover, and her floating drapery, driven by the wind, envelopes him, whilst the waves are still curling round his feet. The sculpture is very beautiful.

106. “Marble Sarcophagus;” 3 ft. 5, by 2 ft. 2, found in a sepulchral chamber near the *Via Appia*, at Rome. At the corners are rudely but very boldly sculptured, a lion destroying a bear. The flutings are twisted, or “*vermiculated*,” and

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\* In our translation, the larger *metretes* of Attica has been adopted, which answered to an *amphora*, and contained nine gallons, rather more than an English ‘firkin;’ but the Syrian one is now considered as the proper reading.

diverge in opposite directions at the centre, where is an Amphora or Cadus. The mouldings are of the Ionic order. A similar example of twisted channelling, except that the flutings run in the same direction throughout, is engraved in the fourth volume of Stuart's *Antiquities*, from the island of Scopelo. Two inscriptions, to the memory of children who were deposited in it, are carved on this Sarcophagus: that on the top of the ridged covering is imperfect:

FAVSTINA. DEPOSITA. XIII. KAL. SEP. . . . .

In front is—

EUSEBIE FILIAE  
PARENTES  
CONTRA VOTVM ;

which exhibits a resemblance to a passage in that noble aspiration of Cicero, put into the mouth of Cato, on the occasion of the death of his son, “*Cujus a me corpus crematum est; quod contra decuit ab illo meum,*” and if they had the same pleasing hope of reunion, the parents of Eusebia were comparatively happy.

Many of the Greek and Roman inscriptions display but faint and dreary anticipations of a future state: yet was that undying lamp never totally dim in any age or country, or amongst any class of individuals; and we consequently meet with approaches to a much more cheering and brighter hope; on the enjoyment of which, in our own age, it is needless to speak. The three following epitaphs, from Bland's *Greek Anthology*, are amongst the most pleasing that have come down to us: the last is inserted on account of the beauty of the sentiment.

When those whom love and blood endear,  
Lie cold upon the funeral bier,  
How fruitless are our tears of woe,  
How vain the grief that bids them flow!  
Those friends lamented are not dead,  
Though dark to us the road they tread;  
All soon must follow to the shore,  
Where they have only gone before:

Shine but to-morrow's sun, and we,  
Compelled by equal destiny,  
Shall in one common home embrace,  
Where they have first prepared our place.—*Antiphones*.

Thou art not dead, my Rosa, tho' no more  
Inhabitant of this tempestuous shore,  
Fled to the peaceful Islands of the Blest,  
Where Youth and Love, for ever blooming rest,  
Or joyful wandering o'er Elysian ground,  
Among soft flowers, where not a thorn is found.  
No winter freezes there, no summer fires,  
No sickness weakens, and no labour tires;  
No longer poverty nor thirst oppress,  
Nor envy of man's boasted happiness;  
But spring for ever glows serenely bright,  
And bliss immortal hails the heavenly light.—*Uncertain*.

Hail, universal Mother! lightly rest  
On that dead form,  
Which when with life invested, ne'er oppress'd  
Its fellow worm.—*Meleager*.

107. "Colossal Sepulchral Mask."

108. "Statue of CUPID, (by *Westmacott* ;)" an elegant production of English talent.

109. "Bust of Napoleon of the heroic size, in alabaster, in his imperial robes. The model of this was sent from Paris previous to his first abdication, by order of one of his ministers, and was executed in Italy. The bust was purchased by the Duke of Bedford in 1814."—*M*.

110. "Bust of *ÆLIUS VERUS*," in armour, and with the *Paludamentum*. This prænomen was given to Lucius Commodus when he was adopted by Adrian, but he died soon after, from the singular circumstance of drinking what he supposed to be an antidote.

111. "Alto-rilievo of the Hunting of the Boar of Calydon," 7 ft. 4 in. by 3 ft. 1 in. Atalanta has just shot an arrow at the monster, and her attitude is represented in a lively manner; Meleager is receiving him with a spear, "that spear which Pausanias tells us he saw in the temple of *Παιθω*,

the Goddess of Persuasion, at Sicyon.”—*M.* : behind stands a warrior, brandishing a sword of such enormous size, that it reminds us of Alexander’s Indian Expedition. Peleus, who is on horseback, with a leopard’s-skin trapping, has ridden close up to the boar, and with one foot advanced on his back, is piercing him with a sword. In the other extremity of the relief, Atalanta is carrying the boar’s head, which had been presented to her by Meleager; but the restorer of the marble has by mistake placed on her shoulders the head of a young man with a diadem.

“Very great importance appears to have been attached to the spoils of this terrific boar by the Tegæans, the fellow countrymen of Atalanta: its skin and its tusks were deposited in the temple of Minerva Alea, at Tegæa: and after a lapse of ages, Augustus thought it a sufficient punishment on the Tegæans, for having sided with Marc Antony against him, to deprive them of their statue of Minerva, and of those celebrated tusks, which he carried off to Rome; and Pausanias, who flourished in the reign of Marcus Aurelius, informs us, that one of the tusks was still to be seen there, in the Temple of Bacchus, in Cæsar’s Gardens.”—*M.* Or, as some say, two; and that one of them was half an ell in length.

112. “Copy in marble of Bernini’s *DAVID*, by *Delvaux*,” (with a sling, &c.). The energy of expression in this statue of the Heaven-assisted man, is so very noble, that any description must fall short of its merits: and we must run all risk of censure from the avowal of our opinion, that in its peculiar province it is equal to many remaining monuments of *ancient* art.

113. “Table of Grey Egyptian Granite;” modern.

114. “Small Bust of a Faun;” in antique bronze.

115. Very small “Bust of *HADRIAN*.”

116. “Sepulchral Vase;” Eagles bearing wreaths, and sepulchral masks beneath.

117. “Torso of a small Statue.”



118. "Bust of an Infant."

119. "Torso of a small Statue;" all very small.

120. "Bust of **CLODIUS ALBINUS**, on a truncated column of Bigio marble;" in armour: over which is the paludamentum, fastened with a fibula on the left shoulder. He was Governor of Britain, where he was proclaimed Emperor by his soldiers; but, after a contest with Severus in Gaul, was defeated, and put to death. He was remarkable for a voracious appetite; which was truly wonderful, if even the *fourth* part of the following enumeration be true, of what he is said to have consumed at a breakfast:—"500 figs, 100 peaches, 20 pounds of dry raisins, 10 melons, and 400 oysters!"—*Lempriere*.

121. "Alto-rilievo of **ULYSSES** discovering **ACHILLES** at Scyros;" 6 ft. by 2 ft. 10 in. The story is slightly told by Ulysses, when describing his own services to the Grecian army, in his oration for the arms of Achilles.—*Ovid Met.* xiii., and is more fully developed in the *Achilleis* of *Statius*. Achilles having been by the prescient care of his mother Thetis, withdrawn from those scenes of glory which were fraught with danger to him, was concealed in female attire in the palace of Lycomedes at Scyros, an island of the Ægean, and brought up with the princesses, his daughters. Chalcas, the soothsayer, having revealed to the Greeks, that they should be unable to take Ilium without the assistance of Achilles, the general council of chiefs deputed Ulysses and Diomed to institute a search for him, in the course of which they heard a rumour of his retreat under the auspices of King Lycomedes, and accordingly sailed for Scyros, accompanied by Agyrtes.

On their arrival they appeared disguised as merchants, and were hospitably received by the King, who introduced them into the apartment of his daughters, with whom was Achilles, "to see them perform a choric drama." Ulysses had, with great art, brought with him amongst the accustomed wares



and ornaments of his supposed trade, and of which he made presents to the princesses, a shield, helmet, sword, and breast-plate; which he deposited on the ground, in sight of the disguised young warrior. On a given signal, Agyrtes, who stood without the doors, blew a trumpet, and made an alarm by clashing several weapons together. This congenial sound had such an effect on the imagination of Achilles, that he threw down a Thyrsus, which he had held during the sports, instinctively snatched up the shield and spear, and rushed onward to attack the supposed invaders—thus betraying himself to the Grecian emissaries.

This Alto-rilievo is one of the finest in the Collection, the countenances and attitudes being alike pleasing and characteristic, and the perspective superior. One of the daughters of Lycomedes is playing on a lyre, and a second holds a flute, which she ceases to play, in gazing on the bearing of Achilles. Three others are performing a dance with a shawl drapery, like the modern scarf dances, which we believe are still practised in Greece. Achilles is in the attitude of starting forth, and Deidamia, the eldest princess, his secretly betrothed wife, and afterwards the mother of Pyrrhus or Neoptolemus, is grasping his knees, as anxiously preventing his rushing into danger, and looking back in a suppliant manner to a venerable figure in a fine attitude, who is supposed in the "Marbles" to be her father Lycomedes: in his hand a spear has been placed by a modern restorer, but he is supposed to have originally held one of the long and majestic sceptres of the Homeric age. Diomed is unsheathing his sword, and Agyrtes is blowing a trumpet, which, though it

"Ambas buccas inflat,"

appears to be of a paltry size; and a fine figure near him is probably a mariner, and his assistant in making the successful *alarum*. At the feet of Deidamia is allegorically placed a

Cupid, and on the ground are strewed the rest of the arms, the helmet, and breast-plate: the helmet has a vizor and a cone embossed with a bold group; from the crest trails a length of horse hair.

This story is once only slightly alluded to by Homer, in the Nineteenth Book of the *Iliad*, where Achilles, in his acute lamentation for the death of Patroclus, mentions the hopes he had entertained that the son of Mænētius might have been a protector to his son, in the event of his own death.

Ηε τ' ος Σκυρω μοι ενετρεφεται φίλος υιος  
 Ει πόν ετι ζωει γε, Νεοπτολεμος θεοειδης.  
 κ. τ. λ.

“What more, should Neoptolemus the brave  
 (My only offspring) sink into the grave?  
 If yet that offspring lives, (I distant far,  
 Of all neglectful, wage a hateful war),  
 I could not this, this cruel stroke attend;  
 Fate claim'd Achilles, but might spare his friend.  
 I hop'd Patroclus might survive, to rear  
 My tender orphan with a parent's care,  
 From Scyros isle conduct him o'er the main,  
 And glad his eyes with his paternal reign,  
 The lofty palace and the large domain.  
 For Peleus breathes no more the vital air;  
 Or drags a wretched life of age and care,  
 But till the news of my said fate invades  
 His hastening soul, and sinks him to the shades.”—*Pope*.

The character of Neoptolemus is introduced in connexion with that of Philoctetes, in that most beautiful fiction of modern times, little inferior to the most celebrated poems of antiquity—which, the delight of childhood, may be remembered and referred to with pleasure at any subsequent period—the *Telemachus* of the amiable and accomplished *Fenelon*.

“This subject is often found sculptured on ancient sarcophagi; and as it is treated in the same manner on them all, the artists must have taken as their model some celebrated

picture of 'Achilles at Scyros,' possibly that of Polygnotus or Anthemion, mentioned by Pausanias and Pliny.\*

"This Alto-rilievo was purchased from the Aldobrandini collection at Rome, in the year 1815, and it was not without much difficulty that the Duke of Bedford obtained permission from the Papal government to remove this and some other ancient sculptures to England.

"It has been engraved by Winckelman, as a vignette to the preface of his *Monumenti Antichi Inediti*, Vol. I."—*M.*

122. "Alto-rilievo of PRIAM supplicating ACHILLES, by Thorwaldson; † 6 ft. 6 in. by 2 ft. 10. All the countenances in this sculpture exhibit a lively impression of deep grief or generous sympathy, and the general effect is in the highest degree graceful and interesting. "Thorwaldson has ventured to deviate from the text of Homer, by introducing Trojan attendants, carrying part of the costly ransom into the tent of Achilles; and he has rendered them conspicuously national by their Phrygian bonnets and dress."—*M.* The first of these carries a splendid vase—

—δέπας περικαλλές, ο οἱ Θρηκες πορον ἀνδρες  
Εξεσιγνῦν ἐλθοντι, μέγα κτερας—

The other has apparently a shield richly radiated, but which may represent the surface of one of the Tripods....

\* A fine painting on this subject has been discovered in the ruins of Pompeii, as also one of the abduction of Briseis.—Vide *Gell's Pompeiana*.

† For an accurate knowledge of the beau ideal, or the perfection of nature, whichever you please to call it, united with a discriminating eye for the beauties of the antique, yet still preserving originality, Thorwaldson, especially in his basso-rilievos, is superior to Canova, who sometimes appears to copy himself. In examining the works of the former, the mind is led to ancient days of greatness, and seems to catch a portion of that sacred light, which sprung from the genius of Phidias, Praxiteles, and Cleomenes; the latter, on the other hand, presents to you the choicest views of nature, with less acquired knowledge from ancient sources, and perhaps, with less refinement of sentiment and delicacy."—*H. W. Williams' Travels in Italy and Greece*.

“ Ah think, thou favour'd of the pow'rs divine !  
 Think of thy father's age, and pity mine !  
 In me, that father's rev'rend image trace,  
 Those silver hairs, that venerable face ;  
 His trembling limbs, his helpless person, see !  
 In all my equal, but in misery !  
 Yet now, perhaps, some turn of human fate  
 Expels him, helpless, from his peaceful state ;  
 Think, from some pow'rful foe thou see'st him fly,  
 And beg protection with a feeble cry.  
 Yet still one comfort in his soul may rise ;  
 He hears his son still lives to glad his eyes ;  
 And hearing, still may hope a better day  
 May send him thee, to chase that foe away.  
 No comfort to my griefs, no hopes remain ;  
 The best, the bravest of my sons are slain !  
 Yet what a race, ere Greece to Ilion came !  
 The pledge of many a lov'd and loving dame :  
 Nineteen one mother bore !—Dead, all are dead !  
 How oft, alas ! has wretched Priam bled ?  
 Still one was left, their loss to recompense ;  
 His father's hope, his country's last defence.  
 Him too thy rage has slain ! beneath thy steel  
 Unhappy ! in his country's cause he fell !  
 “ For him thro' hostile camps I bent my way,  
 For him thus prostrate at thy feet I lay ;  
 Large gifts proportioned to thy wrath I bear ;  
 Oh hear the wretched, and the Gods revere !  
 “ Think of thy father, and this face behold !  
 See him in me, as helpless and as old !  
 Tho' not so wretched : there he yields to me,  
 The first of men in sov'reign misery !  
 Thus forc'd to kneel, thus grov'ling to embrace  
 The scourge and ruin of my realm and race :  
 Suppliant my children's murd'rer to implore,  
 And kiss those hands yet reeking with their gore !”—*Iliad*.

123. “Lion, in marble (from the Antique);” in white marble; small.

124. “Sketch, in Terra Cotta, of HERCULES and the NEMEAN Lion;” in red, very small, but bold; the head of Hercules and one paw of the Lion have been restored.

125. “Small Terra Cotta of JUPITER, NEPTUNE, and PLUTO;” beneath are Tridents and a Thunder-bolt, and this inscription—

DIIS. PROP.  
 M. HERENNI. VI.  
 VATIS.

126. "Copy, in Marble, from the Bust of a Faun."

127. "A Pigeon, in Marble," modern.

128. "Torso of the Statue of a Boy:" the sockets of the eyes have been originally filled with gems, as in many other statues of the best periods of Grecian art.

129. "Small Draped Female Torso, in coloured marble;" blue.

130. Very small "Terminal Bust of the Indian BACCHUS."

131. "Bust of PARIS," in the Phrygian bonnet. "Mæoniâ Mitrâ."

132. Very small "Female Bust."

133. "Small Sculptured Sepulchral Urn:" two chariots are represented on it, with winged Genii, one of which is drawn by panthers, and the other by stags.

134. "Alabaster Vase."

135. "Small Statue of the Nile," from the Antique.

136. "Head of JUPITER SERAPIS (Terra Cotta)."

137. "Reduced Copy of the Dying Gladiator (Terra Cotta)."

138. "Alabaster Vase."

139. "Foot of a Statue," brought from a vault in the Abbey of Ardennes, near Caen, by Mr. Wiffen.

140. "Foot of a Colossal Statue of the Amazon Smyrna."

141. "Foot of a Small Statue."

142. "Torso of a Small Statue."

143. "Unknown Bust."

144. "Torso of a Small Statue."

145. "Bust of DIADUMENIANUS, on a truncated column of Bigio Marble." "Purchased from the collection in the Palazzo Rondanini at Rome." This harmless and ill-fated Cæsar, who was proclaimed as such during the life-time of his father Macrinus, enjoyed the dignity scarcely two months.

146. "Triumphal Procession of BACCHUS and HERCULES," (Alto-rilievo); 7 ft. 8 in. by 3 ft. 5 in. This, which is one of the most splendid and entertaining of the Rilievi, represents

“a portion of one of those tumultuous processions,” *οργιαζων οχλος*, “which took place in celebrating the orgies at the festivals of Bacchus.”—*M.* From the same authority we learn that several of the smaller objects introduced, intimate that it was the sarcophagus of a person who had been initiated into the Greater Mysteries of Bacchus: of whose adventures we are here only concerned with the mythological and poetical portion.

In this Procession, Bacchus appears in a triumphal chariot, holding a thyrsus crowned with vine leaves and clusters of grapes; behind him stands a Nymph, and beside him hovers a winged Victory, who is crowning him with a diadem: a little further advanced is another Nymph, of very graceful appearance, who holds a “thumiaterion,” or vessel of incense. The chariot is drawn by Tigers, led by a Satyr;

Indocili jugum  
Collo trahentes.

On their backs sit two small Bacchic Genii, carrying *harpes* or pruning hooks. Hercules appears at the front of the Procession in another chariot drawn by a Centaur, who is playing on a lyre; in one hand he holds his club, and in the other a goblet; round his shoulders is a knotted baldrick, “probably the celebrated zone which he bore away from Hippolyta, as a trophy of his victory over the Amazons.”—*M.* The whole of this Rilievo is in fact alive with expressive figures and emblems of the Dionysiac celebrations. The Goat is introduced, obnoxious and devoted to Bacchus, from its inclination to crop the tender branches of the young vines—

Non aliam ob culpam Baccho caper omnibus aris  
Cæditur. *Ov. Fast.*

Several small Genii taming or riding tigers, a lion, panthers, &c. . . . In the centre of the group is an elephant, on whose back are seated two figures in Eastern costume, with long and

curled locks, resembling some of the Persepolitan sculptures, representing captives of Bacchus.

“The style of the sculpture is evidently of a period when the fine arts were declining; and there is little doubt that the figure of Hercules was intended to be a portrait of the then reigning emperor, Commodus; to whose countenance it bears a strong resemblance; and who was fond of thus exhibiting himself, with the club, the lion’s skin, and other attributes of that hero.”—*M.*

147. “Torso of a Statue of VENUS.” This most beautiful relic of Grecian art is considered similar, in elegance of attitude and contour, to the Venus of Cnidus; and scarcely inferior in beauty to that of the Medici.”—*M.*

148. “Table of grey Egyptian Granite,” modern.

149. “Bust of FAUSTINA the Younger.”

150. “Square Marble Sculptured Tazza,” very elegant.

151. “Bust of the Empress SABINA,” wearing the Tiara.

152. “Bust of TIBERIUS; the Chlamys of Oriental Alabaster.”\* The head alone is Antique, and was found in the bed of the Tiber: the substance of which the marble is composed has a very beautiful appearance, similar to stalactite.

153. “APOLLO, MINERVA, and the MUSES,” (Alto-rilievo); 6 ft. by 3 ft. 4 in. “This, though curious in details, is in its execution by far the least pleasing of the Antique Groups; and as we are surrounded by so many objects of interest and beauty, we shall not dwell on it. They are here exhibited, celebrating their victory in the musical contest over the Syrens, each wearing a plume taken from the presumptuous enemy.

\* The finest oriental alabaster was found at the city of Alabastrium, in the Thebæis, from which the stone took its name, as we see in Pliny. This was esteemed more than any other material for preserving ointment; it is the λιθος αλαβαστριτης of the Greeks, and the *lapis alabastrites* of the Latins.”—*Dodwell’s Greece.*



In the 'Marbles,' is a lucid dissertation on this Group, with interesting notice of the separate and collective attributes, honours, and legendary histories of these romantic divinities.

"The Greek Epitaph on the lower cornice, which is much defaced, commemorates a person who had been (like Terence and Epictetus) \* raised from slavery to the rank of freed-man; perhaps (like them, also), as a reward for his literary labours."—*M.*

In descanting on the classical and allegorical representations of these ancient groups, which once formed the sides of Sarcophagi, allusion is incidentally made in the "Marbles" to the probability of their having been chosen with some reference to the character and tastes of the deceased; and under the fancy that, in the Elysian Fields, they would be gratified with the recurrence of those objects they had taken pleasure in whilst living. Thus Virgil—

"Quæ gratia currûm,  
Armorumque fuit vivis, quæ cura nitentes  
Pascere equos; eadem sequitur tellure repôstos."—*Æn.* vi.

154. "Bust of JULIUS CÆSAR;" wearing a robe, with the *laticlave*, buckled by a Caduceus.

The different substances of which the dresses of the Romans were composed, were, in the early times of the Republic, very simple; but, towards its conclusion, luxury was introduced

\* His epitaph is quoted by Dr. Johnson, in his Essay at the end of the Idler, as a noble instance of heathen sentiment and integrity.

Δουλος Ἐπικτητος γενομην, και σωμ' αναπηρος  
Και πενιην Ιρος, και φιλος Αθανατοις.

He has added a Latin poetical version, and we will venture an English one :

"A slave, deformed, I Epictetus trod  
The earth, as Irus poor,—yet lov'd of God."

from their foreign conquests and allies, and in a century or two after the commencement of the imperial government, reached its acmé. Silk was unknown till near the times of the Cæsars: two species of it are mentioned, *Bombycina*, and *Serica*; the first produced by the silk-worm, and the other said to be the produce of a tree in the country of the Seres, in India; or at least imagined to be such by the Romans, who were unacquainted, by personal observation, with silk-worms, till the time of Justinian, when they were brought to Constantinople by two monks. If the latter hypothesis be entertained, we would venture to throw out a conjecture for the consideration of the learned, whether it might not have been the "Silk Cotton Tree," called *Bombax Ceiba*, and *Lana de Ceiba*. Vests were not at first made of silk alone; but the woven silk, brought from India, was unravelled, and mixed with other substances: this was sometimes made so thin, as to be quite transparent; first so wrought in the Island of Cos, and termed *Vestimenta Coa*, which were characterised by the satirists as "woven wind;" these are compared, by writers, to the modern crape or gauze, and the thicker stuffs, to cambric or lawn. Cotton also was employed, termed *byssus*; and very fine linen from Egypt and Tyre, called *sindon*. The licentious and cruel Emperor Heliogabalus, was the first in Rome who wore a garment entirely composed of silk, as he was also the introducer of several other luxuries. About fifty years afterwards, we find the prudent Emperor Aurelian refusing his wife a robe of pure silk, on account of its extravagant price. What this might have been, we have no certain means of knowing.\*

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\* We are also unacquainted with the precise stuff alluded to in the "Holy-day Makers" of Theocritus.

"GORGO.—Praxinœe, I vow that robe with clasps  
Becomes you mightily. What might it cost  
When in the piece ?

In the reign of Tiberius, silk was prohibited to men, by a decree of the senate, but, in process of time, it became very common.

The colours used were various and splendid. Amongst the ladies, however, the custom was for the matrons to wear white alone, with deep borders of purple and gold: garments of various colours being properly used only by the *Libertinæ*. Many of the most dashing of the matrons, however, we are informed, wore robes of different colours. The broad purple hems were ornamented with thin ornaments of sheet-gold (*lamina*) sewed on, and with pearls.

The richest colour was the Tyrian purple; the most valued of which resembled the hue of clotted blood, whence blood is called by Homer, *πορφυρεος*. Under Augustus, the *dibapha*, or twice-dyed purple, came into vogue.

“Te bis Afro  
Murice tinctæ  
Vestiunt lanæ.”

The wool dyed with which, according to Pliny, was sold at more than 1000 Denarii, or 35*l.* per lb. Two other varieties of purple were, the violet (*violacea purpura Tarentina*), and the red (*rubra Tarentina*). Some garments were also spotted or figured (*scutulata*); like a *cobweb* (*rete scutulata*) reticulated; striped (*virgata*); needle-work or embroidery (*Phrygia* and *Ionæ*). Scarlet was also one of the favourite colours (*coccinea*); grass-green (*galbana*); another fine purple (*conchyliata*), very precious; violet, or wine-coloured (*amethystina*); saffron, or yellow (*crocata*).

“PRAXINOË.

Oh, Gorgo! do not ask me!—

More than two pounds of silver, and the making  
Was near the death of me!”

Two pounds of silver, at Syracuse, in the time of Theocritus, might have been equivalent to about 7*l.* sterling.

The shoes were always adapted to the form of the right and left foot, as is the custom of the present day; they were made of the finest white leather, called *aluta*, from the circumstance of alum being employed in preparing it. Sandals, which had only a sole, and cross bands or ribbons, were also used. We read of *presses* for folding and plaiting the richest garments (*Prela*); and these, which, though in a less degree than in the East, formed some part of the riches of their possessors, were kept in elegant coffers (*Capsulæ* and *Arculæ*), “into which they were accustomed to put all sorts of perfumed woods and aromatic gums. Homer mentions *ειματα θυωεντα*. Among the recipes of the physician Crito, which Fabricius has preserved in his *Bibliotheca Græca*, the *καταπλασµατα αρωµατικα ιµατιων* are expressly mentioned.”—*Adams’ Roman Antiquities*, and *Böttiger*.

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### THE TEMPLE OF LIBERTY,

(nos. 155 to 168),

Occupies the centre of the *East end*, and with its Athenian tetra-style Portico offers an elegant termination to the long and richly peopled vista, through which the eye is led to it, under the stately columns of the central screens.

The classic banks of the Ilissus, whose very name is musical to the cultivated ear of taste, furnished the original of this chastely and unaffectedly beautiful entrance, which has been pronounced by an eminent architect to be, of all the Ionic remains of antiquity, “for simplicity and elegance of composition pre-eminent.” The Temple, of which the Portico formed the Prostyle of one extremity, is now almost destroyed; but at the time Stuart visited Athens, had sufficient remains of its different parts to enable him to demonstrate the plan, elevation, and details.—*See Vol. I. Chapter II. Plates i. to viii.*

This Temple stood without the Gate of Diochares, and very near the Fountain *Εννεακροννος*, or, “*of the nine pipes*,” called also from an old and pleasing romantic tale, *Callirrhœ*; and from the enduring qualities of the Pentelic marble of which it was composed, for a long time preserved its architectural ornaments unimpaired by time and weather. Several centuries ago it was repaired by the Athenians, and converted into a church, under the title of *Ἐ Παναγία ἐπὶ τῇ Πέτρῃ*, or “the All-holy’s (St. Mary’s) on the Rock,” but in process of time, these very additions perished, and the church having become deserted, reverted to its original desolation.

Of the primary designation however of our original, we are unable to afford any certain information. Spon, from Hesychius and Eustachius, supposes it to have been dedicated to *Ceres Agrotera*, and to have been used for the celebration of the lesser Mysteries; whilst Stuart inclines to believe that it was erected to the honour of a noble Athenian, named *Panops*, who is mentioned in Plato’s *Lysias*, as having a temple, a statue, and a fountain, on a spot apparently answering to the present situation.

The Portico thus copied from the Athenian model, and elevated on three steps, consists of four fluted Ionic columns, of which the outer ones have the farthest volutes turned angularly, and formed by the junction of two semi-volutes; a mode of construction intended to obviate the abruptness of the straight termination, and which is occasionally found in other examples. See the fine view of the *Erectheion* restored, by *Inwood*, (Pl. iii.). When Stuart saw the original portico, the entablature was unornamented; but in his opinion, there had formerly been carvings of the mouldings, and bassi-relievi on the frieze, which had perished. In compliance with the suggestion of this respected authority, the entablature of this temple has been decorated in a simply rich style, and the

pediment filled with an emblematic group of figures. The proportions of the entablature are slightly higher than those of the original, and one small fillet has been added under the cornice. The cymatium under the frieze is decorated with the proper ornaments of this order, styled *echinated*; the frieze has wreaths of laurel leaves and berries, in Alto-rilievo; the soffits of the pediment are also enriched, and the internal space, or tympanum, filled with a beautiful allegorical Group, by *Flaxman*. In the centre is seated the Goddess of Liberty, on whose right is Peace reclining, caressing a lamb, and looking back with complacency to this auxiliary and congenial Power; by her is a sleeping lion. On the right are Genii pouring out fruits from a Cornucopia; bales of merchandize; and a sheaf and plough; the two small figures of the *cat*, as an emblem of domestic quiet, sitting by Liberty, and the *hare*, nibbling at the sheaf of corn, have a very lively effect. On the fascia of the architrave is this inscription, written by the late Dr. Parr:—

HANC • EDEM • LIBERTATI • SACRAM  
 ET • A • VIRO • PATRIÆ • BONORVM • QVE • CIVIUM • AMANTISSIMO  
 FRANCISCO • RVSSSEL • BEDFORDIÆ • DVCE • INCHOATAM  
 IOANNES • RVSSSEL • HÆRES • EIVS  
 EX • VOLVNTATE • FRATRIS • MORIENTIS • PERFICIENDAM • CVRAVIT  
 ANNO • CHRISTI • CIO DCCCC III.

Within the portico, on each side, are small Busts of the Elder and Younger Brutus, on brackets. The folding doors of the Cella are of mahogany, richly carved from antique patterns. The interior is a square of twelve feet: the walls are incrustured with yellow Verona marble: the ceiling is massively gilt, and has a square compartment of ground glass in the centre: under the walls are arranged “two bronze tripods, supporting *tazze*, of Oriental alabaster. They are copied from antique portable altars, found at Pompeii, and which were used for holding incense, and presenting offerings to an object

of worship. There are also two rich tables, composed of specimens of Lapis Lazuli, Serpentino, Verde-Antico, Porphyry, and other rare species of ancient marble, and *Pietre Dure*. The floor of the cell is inlaid with Nero Antico, Giallo Di Verona, and White Statuary Marbles.”—*M*.

The Busts of distinguished Public Characters are, however, the most striking objects in the interior of this elegant apartment. In the centre of the east side is the Bust of Mr. Fox; and around him those of Earl Grey, Lord Holland, Lord Robert Spencer, the Earl of Lauderdale, General Fitzpatrick, and Mr. Hare, all by *Nollekens*: that of Charles James Fox is raised on a pedestal, also of Carrara marble; the others are mounted on corbels of a fine dark marble. The character of Mr. Fox is thus commemorated, in an eulogium by Georgiana, Duchess of Devonshire, inscribed on the pedestal:—

“ Here, ’midst the friends he lov’d, the man behold,  
In truth unshaken, and in virtue bold;  
Whose patriot zeal, and uncorrupted mind,  
Dared to assert the freedom of mankind:  
And, whilst extending desolation far,  
Ambition spread the baneful flames of war,  
Fearless of blame, and eloquent to save,  
’T was he—’twas Fox, the warning counsel gave:  
’Midst jarring conflicts stemm’d the tide of blood,  
And to the menac’d world a sea-mark stood!

“ Oh! had his voice in Mercy’s cause prevailed,  
What grateful millions had the statesman hail’d!  
Whose wisdom bade the broils of nations cease,  
And taught the world humanity and peace.  
But though he failed, succeeding ages, here,  
The vain yet pious efforts shall revere,  
Boast in their annals his illustrious name,  
Uphold his greatness, and confirm his fame.”  
*Georgiana, Duchess of Devonshire.*

We imagine that the Bust of Earl Grey, will, at the present time, be regarded in this temple with much pleasure and interest by those who have been constant adherents to his poli-



tical principles; and by all, with respect for his consistent and honourable character, which is of no party.

In front of the Temple of Liberty stands an ancient Candelabrum of white marble (168), rather more than seven feet in height. The base, which is triangular, has Cornucopiæ, rams' heads, &c. &c. The shaft is sculptured with foliage, thyrsi, and birds, including the Stork, a favourite bird at Athens. The capital is of no particular Order, but what is termed by architects, a *composed* one, having a simple row of acanthus leaves: a similar design, but with lotus leaves in addition, was found by Stuart, at the Tower of the Winds, in Athens. Another is engraved by *Inwood*, from the Temple of Victory, at Athens, and a third by *Donaldson*, from the Monastery of the Panagia, at Delphi; by whom we are informed that, as varieties of the Corinthian style, they were common in Asia Minor; and, also, that similar ornaments of lotus leaves to those of the base of this Candelabrum, are found in many of these antiques, in the Vatican Museum, at Rome. On the top is a shallow patera for oil.

#### SOUTH SIDE.

169. "Bust of TERENTIA, Wife of CICERO, on an Antique Mensola;" *i. e.* Corbel, or Bracket.

170. "Bust of CICERO."

171. "VENUS with the Shell. (Copy in marble)."—  
"ΑΦΡΟΔΙΤΗ:" a beautiful copy, and pleasing face.

172. Basso-relievo of Nymphs nursing BACCHUS;" 1 ft. 5, by 1 ft. 3.

173. "Statue of CERES;" 2 ft. 9 in.; brought from Italy by the late Marquis of Tavistock, and pronounced to be "a work of the best period of Grecian Sculpture." The upper part, and the emblematical ears of corn and poppies, are modern... The lines of Cowley on the Poppy, quoted in "the Adventurer," seem almost to solicit our insertion in this place:—

Si quis invisum Cereri benignæ,  
Me putat germen, vehementer errat ;  
Illa me in partem recipit libenter  
Fertilis agri.

Meque frumentumque simul per omnes  
Consulens mundo Dea spargit oras ;  
“ Crescite, O ! ” dixit, “ duo magna susten-  
tacula vitæ !

“ Carpe, mortalis, mea dona, lætus,  
Carpe, nec plantas alias require,  
Sed satur panis, satur et soporis,  
Cætera sperne.”

---

He widely errs who thinks I yield  
Precedence in the well-clothed field,  
Though mixed with wheat I grow ;  
Indulgent Ceres knew my worth,  
And to adorn the teeming earth,  
She bade the Poppy blow.

Nor vainly gay the sight to please,  
But blessed with power mankind to ease,  
The Goddess saw me rise :  
“ Thrive with the life-supporting grain,”  
She cried, “ the solace of the swain,  
The cordial of his eyes.

“ Seize, happy mortal ! seize the good ;  
My hand supplies thy sleep and food,  
And makes thee truly blest :  
With plenteous meals enjoy the day,  
In slumbers pass the night away,  
And leave to fate the rest.”—*Ibid.*

174. “Unknown Female Bust,” on an antique mensola.

175. “Bust of ANTONINUS PIUS, on a truncated column of grey Egyptian Granite.”

176. “Bust of PAN.” The countenance, inclined over the left shoulder, is strongly defined, and the horns are bold.

177. “Sculptured Votive Disk ;” 13 inches in diameter ; on one side is a fine head of the Egyptian Ammon. We are informed in the “Marbles,” that Disks (i. e. Quoits) of this kind were sometimes kept in temples as a standard weight for those in common use.

178. "Bust of the Empress MATIDIA," "niece of the Emperor Trajan, wearing the imperial *σφενδονη*," or Tiara; the hair rises in various tiers of curls before, according to the description of Juvenal.

Tot premit ordinibus, tot adhuc compagibus altum  
 Ædificat caput: Andromachen a fronte videbis;  
 Post minor est: aliam credas—

"With curls on curls they build her head before,  
 And mount it with a formidable tower:  
 A giantess she seems; but look behind,  
 And then she dwindles to the pigmy kind."—*Dryden*.

179. "Unknown Bearded Bust," in a Toga.

180. "Marble Votive Disk—CUPID reposing on a Doe."

181. "Bust of one of the Daughters of NIOBE;" the face and neck are very elegant, and the attitude painfully true to the story. Statues of Niobe and her Daughters stood in the temple of Apollo Sosianus, at Rome, in the time of Pliny, and were supposed to be the work either of Praxiteles or Scopas: (*Ancient Sculpture of the Dilettanti Society*): the originals, as is supposed, are in the Gallery of Florence, from one of which we presume the present Bust to have been taken.

182. Small "Torso of a Female Statue;" the drapery is full, and appears to be of the Macedonian æra.

183. "Cupid Asleep."

184. "Grotesque Composite Capital." It has rather the appearance of the clumsy Saxon or Norman pilaster capitals than any thing of classic date: small figures are introduced in place of volutes.†

185. "Bust of MARCUS AURELIUS, on a truncated Column of grey Egyptian Granite," as in No. 178.

\* "Female Bust," with the hair in various tiers, on an antique mensola.

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† Several of the Lombardic and Venetian capitals of the middle ages have a very similar appearance.

186. "Reduced Copy of the Farnese Flora." This has probably a more pleasing effect than the original, which is of a colossal size, and was found in the ruins of the Baths of Caracalla, on the Aventine Hill, in 1540, and was afterwards partly restored with the addition of the flowers; much grace and sweetness characterise this small copy.

187. "SALMACIS and HERMAPHRODITUS;" modern copy.

188. "Head of a Faun on an Antique Mensola." The locks have a very fine appearance.

189. "Colossal Bust of CANOVA, on a truncated Column of Bigio Marble."

Busts of Canova have been executed both in France and England, the former of which are said to have a French air and expression, by no means corresponding with the original. The present Bust was, we believe, copied from one executed by the sculptor himself, and is considered to give the most perfect idea of his countenance. It was sent also as a present to the Duke of Bedford by Canova himself.

This splendid artist and amiable man was born at Possagno, in the Venetian province of Trevisiano, in the year 1757;\* and his family are said to have been stone-cutters in a humble walk, during several generations. Having had the misfortune to lose his parents before he was four years old, he was brought up by his grandfather Pasino, who had attained some little eminence as a stone-cutter, and his wife Catterina, the latter of whom he, with an excellent feeling of duty and gratitude, when she was widowed, and he had attained honour and dignity, removed to his own house, and nursed her declining years with respectful tenderness. Through the generosity of his neighbour the Senator Falier, he was placed for two years under Giuseppe Bernardi Torello, an eminent sculptor settled in the neighbourhood, and then removed to Venice, where his talents began to attract notice, and he was sent to Rome under the patronage of the Venetian ambassador, and with the allowance of 300 ducats (60*l.*) per annum from the Senate for three years. On the breaking out of the French revolution, he retired to Possagno, but returned after a lapse of a year; and from this period his talents rapidly advanced in general fame to that height, on which they have been deservingly placed by universal opinion. In his personal cha-

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\* This sketch has been abridged from the eloquent "Memoirs of Canova, by J. Memes, M.A."

racter, the first point to be noticed is his patient assiduity and perseverance ; he was mindful of those admonitions so often neglected by others who wish to rise in their professions.

Qui cupit optatam cursu contingere metam  
 Multa tulit fecitque puer, sudavit et alsit.  
 ————— Qui Pythia cantat  
 Tibicen, didicit prius extimuitque magistrum.—*Hor.*

The substance of which is nearly paraphrased by our own Milton :

“Fame is the spur that the clear spirit doth raise  
 To scorn delights and live laborious days.”

We may next notice the independence of mind of that man who refused to join in the spoliation of the arts in Italy,—who adhered to his own Pontiff when a prisoner,—who, when in the employ of Napoleon, honestly spoke his mind to him, both on the subject of his despoilment of Italy, and of his political ambition and inquietude. On the score of benevolence, the reader may be surprised to learn that, when his gains were far less than they ultimately became, he distributed a very large portion in charity at Venice and Possagno ; and that the whole of his pension (3000 crowns) from Rome, as Marquis of Ischia, was disposed of in acts of liberality, principally to indigent artists. In his own art he was entirely free from every species of ill-nature and envy, and was always ready to counsel others, and communicate to them the methods by which he had arrived at such a distinguished perception of the graceful and the beautiful. The favourite object of the last four or five years of his life, was the erection of a magnificent Church, at his native town of Possagno, at his own expense ; for the grand Portico of which he had designed several Scriptural subjects as metopes,—thus affording another instance, if more were wanting, that the most beautiful and sublime geniuses are not deficient in the appreciation and the reverence of God.

In every part of his domestic life there was something pleasing and generous in the character of Canova. An interesting account is given of a rustic festival, at which he gave presents to the peasants, to the amount of 400*l.* Two brief anecdotes will serve to conclude and sum up this hasty sketch of a noble-minded man. It was once observed, by the senator Falier, who had long been intimately acquainted with him,—“*Che v'ha che abbia mai inteso il Canova dir male di che che sia ?*”—“Who is there that ever heard Canova speak ill of any one whomsoever ?” And when the news of his decease was promulgated, the universal exclamation throughout Italy was : “*Il buon Canova è morto ;*”—“the good Canova is dead !”

190. “BACCHUS and AMPELUS.” Modern copy.

191. “Torso of a Statue of CUPID, found in a sepulchral chamber near the *Via Appia*.”—*M.*

192. "Copy of the APOLLO BELVEDERE (by *Pacilli*);" of the same size as the noble original.

193. "Torso of a statue, on a Truncated Column, of grey Egyptian Granite."

194. "Torso of APOLLO."

In the centre stands a very handsome "Ancient Tazza of Breccia Africana:" from the *Villa Aldobrandini*. It is capacious, and the marble finely veined with green, white, and red. Along the whole range of the Gallery are also placed "sixteen Carrara Marble Vases, of the form of the celebrated Medicean Vase, and which formerly belonged to the Empress Josephine, at Malmaison."

Two duplicates of Nos. 53 and 54, are also placed on the south side of the centre; viz. two Bagnarole of Verde Antico, on plinths of Siena, and two Cinerary Urns. That on the right hand is the most ornamented in the Gallery. At the corners are masks; in the centre, above, two birds pecking at a fruit-basket; and below, two Genii supporting a wreath. The inscription is as follows:—

D · M ·  
VALERIAE · P · F · VALERIANAE ·  
V · AN · XI · M · VIII · D · XXIII ·  
P · VALERIVS · CEREALIS · FI-  
LIAE · PISSIMAE.

Which may be thus translated, as a specimen of the rest:

"To the Deities of the Shades.

"Publius Valerius Cerealis has caused this to be erected to his most affectionate daughter, Valeria Valeriana, who lived eleven years, nine months, and twenty-four days."

On the Urn on the left hand is also this inscription.

D · M · S ·  
TREBELLIAE · MELPOMENE · PATRONAE  
BE · ME · FECERVNT · TREBELLIA · AM-  
PLIATA · ET · TREBELLIVS · ONESIMVS · ET  
TREBELLIVS · RESTITVTVS.

Several epitaphs of very similar expression to these have been discovered on the *Via Latina*, and are mentioned in Sir R. C. Hoare's Classical Tour in Italy and Sicily.

195. "Unknown Female Bust, on the Antique Mensola."

196. "Bust of TRAJAN, on a truncated Column of Breccia."

197. "Bust of GETA, on a truncated Column of red Porphyry." The countenance is mild and pleasing, indicative of the excellent disposition of this lamented young Prince, who was murdered by his infamous brother, Caracalla, in his mother's presence, in his twenty-third year.

198. "HERCULES supporting the World, and Cupid triumphing over it;" 4 ft. 3 in. high: a beautiful copy from the antique: the muscles are very prominent, and perhaps exaggerated.

199. "PERSIUS, on an antique Mensola." The countenance of this, the most estimable of the Roman Satirists, who died at the early age of twenty-eight, is very prepossessing.

200. "Vase of red Egyptian Granite, on a truncated Column of grey Egyptian Granite;" modern.

201. "Bust of DOMITIAN, on an antique Mensola."

202. A Porphyry Vase, on a truncated Column of grey Egyptian Granite;" modern.

203. "Large Sculptured Marble Sarcophagus, brought from the Ruins of Ephesus;" 8 ft. 6 in. by 4 ft. 3 in., and 3 ft. 11 in. high.

These ancient sculptures, which are now replaced in their proper form of a sarcophagus, had been at some period of the middle ages sawn asunder by the Greeks or their Turkish masters, and placed over one of the entrance gates of Aiöso-look, the modern Ephesus, where they were inlaid in the stonework, and formed a continuous group, with the addition of another incongruous piece of sculpture, brought from some other situation. They were here first noticed, as we believe by the Count de Choiseul Gouffier, about the year 1780, who has given an engraving of the group at the head of the introduction to his first volume, and a general plate of the archway at the end of the volume, with a description of it as it then appeared.—*Voyage Pittoresque de la Grèce. Vol. I. Pl. 121, pp. 196, 197.*



“ Assez pres de la forteresse qui occupe le sommet du mont *Pion*, on en voit un autre beaucoup plus petite, dans laquelle on entre par une porte construite avec les fragmens antiques d’une porte tres riche, ou d’un arc de triomphe, qui sans doute, avoit été renversé. Les habitans ont cherché à remplacer ces debris, et se sont bien quelquefois trompé, comme on peut le voir ; mais malgré ces irrégularités, cet edifice ne laisse pas d’offrir un aspect piquant, et les bas reliefs dont la partie superieure est décorée sont d’une belle execution. Dans celui du milieu on distingue Hector trainé au char d’Achille, que les Chretiens du pays, prennent pour un martyr, ce qui leur a fait appeller ces ruines, *la porte de la persecution*. À côté sont des Bacchanales d’enfans jouants avec les grappes de raisins ; le premier de ces dessins est gravé plus en grand a la tête de ce volume.”

“ At a short distance from the fortress, which occupies the summit of Mount Pion, is another much smaller one, which is entered by a gate, constructed with the ancient fragments of a very rich gate, or triumphal arch, which had doubtless been overthrown. The inhabitants have attempted to replace these remains, and have evidently made several mistakes, but, notwithstanding these irregularities, this edifice continues to present a striking appearance, and the bas reliefs which ornament the upper part, are finely executed. In the middle one is seen Hector, tied to the chariot of Achilles, whom the Christians of the place take for a Martyr, which has induced them to give these ruins the appellation of *the Gate of Persecution*. On one side are infant Bacchanals playing with bunches of grapes : the first of these designs is engraved in a larger size, at the beginning of this volume.”

A detail of the mannner in which this sculpture was clandestinely removed from its situation, and brought to England, occurs in “ Williams’ Travels in Italy and Greece.”—*Vol. II.*

“ An ancient gate at Ephesus has been robbed a short time since of its principal beauties. An English gentleman, who is here at present, employed a Greek to take down the frieze, and was successful. A noted chief, to shew his independence of the government, resisted a firman of the Grand Signor, which was in favour of a certain great collector. The English gentleman above mentioned, however, with whom we are acquainted, took a surer method to obtain his object by engaging a wily Greek to apply to the chief himself ; by this scheme he got what the firman of the Grand Signor could not command. The frieze is supposed to be the work of Scopas, and represents the Death of Hector ; one piece being cracked, was left behind, the Greek supposing it, on that account, to be of little value. The rogue displayed some ingenuity in taking down these marbles, though at first he was somewhat in despair. By means of brushwood placed in an inclined manner to the top of the gate, he mounted, and with some assistance the frieze was rolled down to the ground without the smallest injury. These precious relics are now in London, that great receptacle of the spoils of Greece. The reward which the Greek got for all his trouble was a golden telescope !”

A mistake is, however, doubtless made, in supposing the carving to be an *original* work of Scopas, to whose workmanship it must be very inferior, although it is possible that some portion of it may have been copied from his designs: on the able authority before mentioned, we refer it to the conclusion of the second, or beginning of the third century. The adventurers who brought the fragments to this country, deposited them at Mr. Christie's auction-rooms, where they were purchased by Sir G. O. P. Turner, of Battlesden, and at his sale were bought by the Duke of Bedford.

Beginning at the east end, the first subject which offers itself, is a man carrying the body of Patroclus to Achilles, who is supported by a sympathising friend; in the centre are two figures, one of whom is apparently bearing a herald's sceptre. Next is seen Achilles, assisted by his warriors, binding the body of Hector to his chariot, in front of which is Automedon, restraining the horses. The remaining half of this side exhibits Priam leaning on a crooked staff, and grasping, in a suppliant manner, the hand of Achilles; his figure has a reverend appearance, and is one of the best in the group. The south end, with its cornice, is more perfect, and contains two figures, supposed to be those of Castor and Pollux; and, by some, imagined to be waiting to receive Achilles in the Elysian Fields. On the south side is Ulysses, leading Astyanax from his mother Andromache; and in the other half, a balance, in which Hector's body is represented as being weighed against a mass of gold or treasure:—a practice alluded to in the remaining verses of Lycophron. This part of the group is, however, rather obscure, and it is not absolutely certain whose body is intended to be represented.

204. "Bust of Commodus; on an Antique Mensola."

205. "Granitello Vase; on a truncated column of Porto Santo Marble;" a beautiful variety.

206. "Copy in marble of the Crouching Venus."

\* “A Bagnarola of Verde Antico, on a plinth of yellow Siena† Marble; and a Cinerary Urn, on which is this inscription—

CALPVRNI. FELICITATI. CVRTILI-  
VS. PATER. FILIAE. PIEN-  
TISSIMAE.

207. “Alto-rilievo, by Chantrey, of HECTOR, ANDROMACHE, and ASTYANAX;” 4 ft. 7 by 5 ft. 8. Forming a beautiful companion to the opposite ornamental group at the same end of the Gallery, which thus presents two images of the best feelings, and most generally interesting sentiments.

“Thus having spoke, th’ illustrious chief of Troy  
Stretch’d his fond arms to clasp the lovely boy.  
The babe clung crying to his nurse’s breast,  
Scar’d at the dazzling helm, and nodding crest.  
With secret pleasure each fond parent smil’d,  
And Hector hasted to relieve his child,  
The glitt’ring terrors from his brows unbound,  
And plac’d the beaming helmet on the ground.  
Then kiss’d the child, and lifting high in air,  
Thus to the Gods preferr’d a father’s pray’r.

“O thou, whose glory fills th’ æthereal throne!  
And all ye deathless pow’rs! protect my son!  
Grant him, like me, to purchase just renown,  
To guard the Trojans, to defend the crown,  
Against his country’s foes the war to wage,  
And rise the Hector of the future age!  
So when, triumphant from successive toils,  
Of heroes slain he bears the reeking spoils,  
Whole hosts may hail him with deserv’d acclaim,  
And say, ‘This chief transcends his father’s fame!  
While pleas’d amidst the gen’ral shouts of Troy,  
His mother’s conscious heart o’erflows with joy.”

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† The name of this city will always excite the idea of hospitality in those who have read or heard of the beautiful inscription over its gate, which is said to be not entirely undeserved :—

COR MAGIS TIBI SENA PANDIT.

“Siena opens to thee her heart still more.”

## THE PASSAGE,

AT THE EAST END OF THE SCULPTURE GALLERY,

Contains several small but interesting *Terre Cotte*, inlaid in the walls.

211. "MINERVA SALUTIFERA—MARS—JUNO—MERCURY—JUPITER—VENUS:" "Terre Cotte, from the Barberini Candelabri."

212. "Terre Cotte, from Pictures found at Herculaneum." A Bacchanalian Procession, the Rape of Europa, &c. &c.

213. "Ancient Terra Cotta of a Winged Victory sacrificing a Bull."

214. "Ancient Terra Cotta\* of the Boy of Jassos riding on a Dolphin in the Sea:" both of these are spirited and clear.

215. "Small Terre Cotte from the Borghese, Portland, and Medici Vases; from other Ancient Compositions, and from the Nozze Aldobrandini." †

## IN ANOTHER PASSAGE,

AT A SHORT DISTANCE BEYOND IT.

229. "Two Cupids Fighting. (By *Bernini*)."

230. "Bust of VITELLIUS."

231. "Bust of CATO."

232. "Bust of AGRIPPA."

233. "Group of Genii, representing the Triumph of Cupid."

\* "The following chemical analysis of the Grecian terra cotta, is taken from Millin:—Silica, 53; Oxide of Iron, 24; Alum, 15; Lime, 8."—*Dodwell's Greece*.

† A beautiful fresco painting of a Roman Marriage, found in the Baths of Titus.

## THE PLEASURE GROUNDS,

WHICH were materially improved by the celebrated landscape gardener, *Repton*, are very tasteful and pretty, without much ornament; presenting, therefore, to the eye of the horticulturist, and the admirer of nature, a more pleasing *beau idéal* of a garden, than those elaborate enclosures which are crowded with sculpture and architectural elevations. A piece of water which flows in front of the Sculpture Gallery, in a serpentine direction, and of moderate width, adds much to the beauty of the scene. On the banks of this, are more than one *Rosary* of English and foreign plants; and, though we have not, perhaps, here the

“*Biferi rosaria Pœsti,*”

we are presented with lively and pleasing colours, sufficient to satisfy the fancy: and the enthusiast could not easily find a more pleasant place wherein

“To hear the lark begin his flight,  
And singing startle the dull night;  
From his watch-tower in the skies,  
Till the dappled dawn doth rise;  
Then to come, in spite of sorrow,  
And at my window bid good morrow,  
Through the sweet-briar or the vine,  
Or the twisted eglantine.”

At the north-west angle is a fine Tulip Tree, and one of the finest Cedars of Lebanon in England. Proceeding towards this on the left hand, is a spacious artificial Bank, filled with the choicest and most rare American plants, and opposite to this a collection of Pines. The “Young Lords’ Gardens” are prettily laid out with appropriate commemorations. The “Willow Ground” contains a collection of two hundred different species of English Willows, plates of which have been

executed by order of the present Duke. Similar to this in design, but on a more ornamented plan, is the "Grass Garden," (*Hortus Gramineus*) which includes specimens of about four hundred species of Grasses, which have been elucidated in a work published by the late gardener, Mr. Sinclair.

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### THE GREEN-HOUSE,

SITUATED very near the Sculpture Gallery, is of an elliptical form, eighty-five feet long, twenty-four broad, and twenty-three high, and was designed by Sir Geoffrey Wyattville. The glazed roof is supported by iron scroll-work, resting on girders of the same material. It contains some very fine Orange Trees, one of them a variegated one from the collection of the Empress Josephine, about seven feet high, also some fine Camellas, one fifteen feet high,\* and another ten feet in diameter. Of rare plants it contains the "*Banksia Speciosa*," "*Rhododendron Arboreum*," "*Dryandria Longifolia*," yellow flowered, "*Digitalis Laciniata*," &c. &c.

Proceeding along the covered way, we find a passage, leading to the smaller Conservatories, which is pleasingly ornamented *in fresco*, with gay coloured flowers, and vases in bold perspective, and a landscape at the end, by *Aglio*.

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### THE SMALL GREEN-HOUSES,

IN three divisions, with an elliptical sweep, extend, together, to about the length of one hundred feet. The first contains about thirty species of Camellas, and a collection of Cape of Good Hope, and New Holland plants, including "*Enkianthus*

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\* Some of the loftiest Camellas in England, nearly thirty feet high, are in the Conservatories of Dr. Lee, of Colworth-House, in this county.

Quinqueflorus," "Pimelia Decussata," "Lambertia Echinata," "Chorizema Rhombea," "Styridium Laricifolium," &c. &c. The second Division contains nearly four hundred different kinds of Geraniums. In the third Conservatory, is a collection of Exotics, some of which, from their height, and the gay aspect of their flowers, present a beautiful appearance. The "Passiflora Racemosa" is a lofty and beautiful creeper, with pendant blossoms: the "Erythraea Cristogalla" is also a very handsome flowering shrub. Amongst the others are "the Dragon Tree," "the Indian-rubber Tree," (*Ficus Elastica*), "the Date Palm," (*Phoenix Dactylifera*). The smaller rare plants include the "Bonaparteia Juncea," "Gesneria Douglassia;" several Strelitzias, and the "Strelitzia Regina;" "Astrapea Walichia," and "Velloso;" the "Pitcher Plant," and "Venus Fly-trap;" and several raised from seed sent by Dr. Walich, the Botanical Professor at Calcutta.

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### THE HEATHERY

(*Hortus Ericæus*),

Which is erected over the covered Piazza, is about one hundred feet in length. On entering it, the expectations of the visitor will probably be much exceeded; the great variety of colours, and the tallness of some of the stems, giving it rather the appearance of a miniature shrubbery. He will also recollect that the plants here collected for his gratification, have waved over the plains of the most distant and interesting countries—have flourished under Eastern skies, and on the desert expanses of the long unknown Western Continent. Amongst the more rare of these, *par éminence*, are the "*Erica Aurea*," "*Leenia*," "*Quadrangularis*," "*Vernix Rubra*," "*Eximia*," "*Imperialis*," &c. &c., and almost all those included in the splendid work of Andrews: from whose



design also is the handsome oval window, in the small room, at the east end, which is painted with the most lively and pleasing varieties of Heaths.

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#### THE CHINESE DAIRY,

HAs a piece of water before it, and a painted portico. Internally it is of an octagonal form, with a lantern on the top, and the windows are painted in the Chinese style. The dressers and floor are of dove-colour and other marbles, and the former filled with beautiful and valuable China: the entire arrangements producing the effect of quiet elegance.

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#### THE AVIARY,

Is at present more distinguished for the pleasantness and appropriateness of its situation, with its tasteful rustic buildings, sheltered paddock, and small basin, than for the number or rarity of the objects which it contains. Several of the most valuable foreign birds have died, from the difference of climate; and the *rara avis*, a Black Swan, was stolen some time since. From the attention and cost, however, with which the other parts of this domain are kept up, we have no doubt that this collection will be increased, and rendered as complete as the circumstances will allow. The most curious and handsome of the land birds is the "African Crown Crane," a native of the coast of Africa, and the Cape de Verd Islands, styled by Pliny and Aldrovandus, "the Balearic Crane." There are also Japan, Pied, and White Peacocks; a great number of Gold, and Silver, French, Ring-necked, and Mule Pheasants; a Macaw; Canaries; several different kinds of Doves, Pigeons, and Bantams. Of Water-Fowl, there are here the Dun Diver, Gold-eyed Duck, Pied Duck, Shel-Drake, Indian Geese, Pheasant Teal, and various kinds of Widgeons. On

the interesting and curious subject of the migrations of aquatic birds, the genius and feeling of an American poet has been so pleasingly exercised, that we feel confident it will be deemed an appropriate enrichment to this chapter.

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## TO A WATER-FOWL.

WHITHER, 'midst falling dew,  
While glow the heav'ns with the last steps of day  
Far through their rosy depths dost thou pursue  
Thy solitary way ?

Vainly the fowler's eye  
Might mark thy distant flight to do thee wrong,  
As, darkly painted on the crimson sky,  
Thy figure floats along.

Seek'st thou the plashy brink  
Of weedy lake, or maze of river wide,  
Or where the rocky billows rise and sink  
On the chafed Ocean side ?

There is a Power, whose care  
Teaches thy way along that pathless coast,—  
The desert and illimitable air,—  
Lone wandering, but not lost.

All day thy wings have fanned,  
At that far height, the cold, thin atmosphere,  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near.

And soon that toil shall end ;  
Soon shalt thou find a summer home, and rest,  
And scream among thy fellows ; reeds shall bend  
Soon o'er thy sheltered nest.

Thou'rt gone,—the' abyss of heaven  
Hath swallowed up thy form ; yet on my heart  
Deeply hath sunk the lesson thou hast given,  
And shall not soon depart.

He, who from zone to zone  
Guides through the boundless sky thy certain flight,  
In the long way that I must tread alone  
Will lead my steps aright !—*Bryant.*

## THE NEW KITCHEN-GARDENS,

About a quarter of a mile N. W. of the Abbey, are considered to be as complete as any in England. The principal garden, inclosed by brick walls, occupies about four acres, and three acres are paled in around it, exclusive of a fruit and herb garden in the neighbourhood, of six acres, which is said to have been the original Kitchen Garden. The gardens, till lately in use, were adjoining to the Park farm, in a pleasant and sheltered situation, but not in so convenient a spot for access to the mansion. The Forcing Houses in the new garden extend to the length of 300 feet, in three divisions, and contain Peaches, Nectarines, Figs, Grapes, and Cherries. They are warmed by hot water, which traverses the buildings in iron pipes: and the fruit is generally ripened by the end of April, or the beginning of May. There are also very extensive frames and pits for Pines, Melons, &c., &c., &c.

About the middle of the Hot-houses is a small sitting apartment for occasional use, neatly fitted up, with a painted ceiling, and oak inlaid floor. Two remarkably beautiful Fruit-pieces by *G. Lance*, ornament the walls, and a fine collection of paintings of Fruit on China, is kept in two cabinets. The chimney-piece is of green Irish Serpentine, from the estate of Mr. Martin, celebrated in a noble, though by *some* neglected, path of humanity. Mr. Forbes, the present Gardener, is, we understand, about to publish a complete "*Hortus Woburniensis*."

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 THE PARK.

"Hic gelidi fontes, hic mollia prata, Lycori,  
Hic nemus."——VIR.

"Here, as of old, 't was sung Diana stray'd,  
Bath'd in the streams, or sought the cooling shade;  
Here, arm'd with silver bows, at early dawn,  
Her buskin'd virgins traced the dewy lawn."

*Pope's Windsor Forest.*

Woburn Park is one of the largest in the British Empire, measuring twelve miles in circumference, and containing 3,500 acres. The variety of the scenery is highly gratifying, the ground in some places exhibiting the pleasing and level appearance of the summer lawn, in other parts rising to handsome eminences, from whence the view is very fine over the town of Woburn, and the steeples of the neighbouring villages; and the trees in some parts disposed in regular avenues, and in others having all the wild and secluded appearance of a forest; affording spots where the romantic wanderer might appropriate to himself the song of the Forest of Ardennes.

“ Under the green-wood tree,  
 Who loves to lie, with me,  
 And tune his merry throat  
 Unto the sweet birds’ note,  
 Come hither, come hither, come hither !  
 Here shall he see  
 No enemy,  
 But winter and rough weather.”—*Shakspeare.*

Or he might adopt the more sonorous, but not less beautiful address of the thoughtful Cowley.

“ Hail, old patrician trees, so great and good,  
 Hail, ye plebeian underwood !  
 Where the poetic birds rejoice,  
 And for their quiet nests and plenteous food,  
 Pay with their grateful voice !

“ Here let me, careless and unthoughtful lying,  
 Hear the soft winds above me flying,  
 With all their wanton boughs dispute,  
 And the more tuneful birds to both replying,  
 Nor be myself too mute.”

To particularise every favourite spot in these pleasant scenes, would lead us far and long into the details, and into the mixed pleasing and painful regions of memory and association. One enclosed portion carries the ideas back to the customs and harmless delights of former centuries, bearing the romantic title of “the May Gardens.”

## THE DEER.

There are about fifteen hundred head of deer in this park, of the red and fallow kinds, but principally the latter, adding much to the picturesque appearance of the landscape, as well as forming a valuable object of domestic property. As they are never hunted, but shot by the keepers when required for use, they have become remarkably tame and confident, allowing a near and leisurely survey.\* Seats have been erected on some of the trees, for the purpose of taking aim at them, which is usually done with a rifle.

The custom of enclosing Parks, for the purpose of containing wild animals, which might by this means be hunted and killed more easily, either with weapons or dogs, is a very ancient one in the East, as it is mentioned in Xenophon's Life of Cyrus, about 550 years B.C. The animals were then, it should seem, caught, by some means, from the open plains and forests, and then turned out into the park, which is there called Παράδεισος, *Paradisus*; the animals alluded to in Media, were the stag, the wild goat, the wild sheep, the wild ass, and the panther or leopard. In England, they were doubtless in use some time before the Norman Conquest. The Domesday Book, contains one entry only of a park in Bedfordshire, at Stotfold.—“ibi ē. parch. ferarū. siluaticū.” In an old song on the cuckoo, supposed to be of the early part of the thirteenth century, and the oldest English song now extant, mention is made of the deer going to harbour in the fern (*vert*) at the beginning of the summer. The song in modern orthography would stand as follows—

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\* “We had never seen a park so full of deer as that of Woburn. These handsome creatures are so tame as to come close under the windows of the mansion.”—*MS. Journal of a Tour in England, by the Archdukes John and Lewis of Austria.* 1815.

“ Summer is a coming in,  
Loud sing, Cuckoo !  
Groweth seed and bloweth mead,  
And springeth the wood now :  
Sing Cuckoo !  
Ewe bleateth after lamb ;  
Loweth after calf, cow ;  
Bullock starteth,  
Buck *verteth* ;  
Merry sing, Cuckoo !  
Cuckoo, Cuckoo.  
Well sing'st thou, Cuckoo,  
Nor cease thou never now !”

We have however occasionally, many years since, seen the deer toiled in this park, which affords some slight resemblance to hunting. An amusing sketch of this species of hunting which was especially contrived for the view and entertainment of the spectators, is mentioned in that elaborate and entertaining work, “ Dr. Drake's Shakspeare and his Times.”

“ Hunting in enclosures, that is, in parks, chases, and forests, where the game was enclosed with a fence-work of netting stretched on posts driven into the ground, appears to have been the custom of this country from the time of Edward the Second to the middle of the seventeenth century.

“ This style of hunting, indeed, exhibited great splendour and pomp, and was certainly a very imposing spectacle ; but the slaughter must have been easy and great, and the sport therefore proportionally less interesting. When the king, the great barons, or dignified clergy, selected this mode of the diversion, in which either bows or greyhounds were used, the masters of the game and the park-keepers prepared all things essential for the purpose ; and, if it were a royal hunt, the sheriff of the county furnished stabling for the king's horses, and carts for the dead game. A number of temporary buildings, covered with green boughs, to shade the company from the heat of the sun or bad weather, were erected by the foresters in a proper situation ; and on the morning of the day chosen for the sport, the master of the game and his officers saw the greyhounds

duly placed, and a person appointed to announce by the different intonations of his horn, the species of game turned out, so that the company might be prepared for its reception when it broke cover.

“The enclosure being guarded by officers or retainers, placed at equal distances, to prevent the multitude prematurely rousing the game, the grand huntsman, as soon as the king, nobility, or gentry had taken their respective stations, sounded three long mootes or blasts with the horn, as a signal for the uncoupling of the hart hounds, when the game being driven by the manœuvres of the huntsman, passed the lodges where the company were waiting, and were either shot from their bows, or individuals, starting from the groupe, pursued the deer with greyhounds.”

The following is one of the earliest and least known compositions of Sir Walter Scott.—

“Waken, lords and ladies gay !  
On the mountain dawns the day,  
All the jolly chase is here,  
With hawk, and horse, and hunting spear ;  
Hounds are in their couples yelling,  
Hawks are whistling, horns are knelling ;  
Merrily, merrily, mingle they,  
‘Waken, lords and ladies gay !’

“Waken, lords and ladies gay,  
The mist has left the mountain gray ;  
Springlets in the dawn are streaming,  
Diamonds on the brake are gleaming ;  
And foresters have busy been,  
To track the buck in thicket green ;—  
Now we come to chaunt our lay,  
‘Waken, lords and ladies gay !’

“Waken, lords and ladies gay,  
To the green-wood haste way ;  
We can shew you where he lies,  
Fleet of foot and tall of size ;  
We can shew the marks he made,  
When ’gainst the oak his antlers frayed ;—  
You shall see him brought to bay ;  
‘Waken, lords and ladies gay !’



“Louder, louder, chaunt the lay,—  
 ‘Waken, lords and ladies gay!’  
 Tell them, youth and mirth and glee,  
 Run a course as well as we;  
 Time, stern huntsman! who can baulk,—  
 Staunch as hound, and fleet as hawk;  
 Think of this, and rise with day,  
 Gentle lords and ladies gay!”

*In Strutt's “Queen Hoo Hall.”*

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### WATER.

The different pieces of water in Woburn Park, are very well disposed, and some of them of very handsome size. In front of the Abbey is a large pool, called “the Basin,” the form of which corresponds with its appellation, but with a return towards the south side; on this bank are some very noble beeches. Below this water, at easy distances, and on a gradual descent, are several others, approaching towards the one styled “New Drakelow,” on the other side of the Farm yard, over which is a fanciful foot-bridge with small cascades, leading out of a pleasant shrubbery. At the north end of this and on the opposite side of the mound over which the road is carried, is the fine water, called “Old Drakelow,” of an oblong shape, covering upwards of ten acres, haying a small island, on which is erected a large and handsome octagonal Chinese temple, of more pleasing architecture, and colour, than these edifices usually are. The eastern bank is crowned by the gradually rising and noble wood, called “the Evergreens,” two hundred acres in extent, and without question, one of the most beautiful plantations in England; the larger trees are principally dark firs, but it abounds with lofty cedars of a grand size, and is thickly set with all the smaller evergreens, flowering and aromatic shrubs.

“——tegit arbutus herbam :

Ros maris, et laurus, nigraque myrtus, olent :

Nec densum foliis buxum, fragilesque myricæ,

Nec tenues cytisi, cultaque pinus abest.”—OVID.

A noble riding winds round the base, and one or two pleasing walks, in the nature of a terrace, are cut in the side of the hill, where the spectator is protected from the sun by the impenetrable shade of the lofty trees, and has a beautiful view of the plantations and water below. Primroses, violets, periwinkle and Jerusalem star, are thickly strewn at the roots of the trees. This magnificent wood is of modern formation, having been an open rabbit-warren, prior to the year 1750.

These waters abound with fish, and present convenient and pleasant opportunities for the quiet and rural diversion of angling; which has been the favourite one of so many estimable as well as celebrated characters, that it possesses associations not a little gratifying to the taste and fancy. The follower of Isaac Walton, whilst thus engaged, may, perhaps, be pleased by the following eulogistic stanzas, written by John Dennys, or Davors, 1613.

“ O let me rather on the pleasant brinke  
Of Tyne or Trent possesse some dwelling place,  
Where I may see my quill and corke downe sinke  
With eager bite of Barbell, Bleike, or Dace:  
And on the world and his Creatour thinke,  
While they proud Thais’ painted sheet embrace,  
And with the fume of strong tobacco’s smoke,  
All quaffing round, are ready for to choke.

“ Let them that list these pastimes then pursue,  
And on their pleasing fancies feed their fill;  
So I the fields and meadows green may view,  
And by the rivers fresh may walke at will,  
Among the dazies and the violets blew,  
Red hyacinth, and yellow daffodill,  
Purple narcissus like the morning rayes,  
Pale glanderglas, and azure culverkayes.

“ I count it better pleasure to behold  
The goodly compass of the lofty skie,  
And in the midst thereof like burning gold,  
The flaming chariot of the world’s great eye;  
The watry clouds that in the air up-rolde,  
With sundry kinds of painted colours flie;  
And faire Aurora lifting up her head,  
All blushing rise from old Tithonus’ bed.

- “ The hills and mountains raised from the plains,  
 The plains extended levell with the ground,  
 The ground divided into sundry vains,  
 The vains enclos'd with running rivers round,  
 The rivers making way through nature's chains,  
 With headlong course into the sea profound :  
 The surging sea beneath the vallies low,  
 The vallies sweet, and lakes that lovely flow.
- “ The lofty woods, the forests wide and long,  
 Adorn'd with leaves and branches fresh and green,  
 In whose cool boughs the birds with chanting song  
 Do welcome with their quire the Summer's Queen ;  
 The meadows fair where Flora's guifts among,  
 Are intermixt the verdant grasse between,  
 The silver-skaled fish that softly swim  
 Within the brooks and crystall watry brim.
- “ All these and many more of his creation,  
 That made the Heavens, the Angler oft doth see,  
 And takes therein no little delectation  
 To thinke how strange and wonderfull they bee,  
 Framing thereof an inward contemplation,  
 To set his thoughts on other fancies free ;  
 And while he looks on these with joyfull eye,  
 His minde is wrapt above the starry skie.”

Or if he be in a mood of that feeling which so often “ vincit omnia,” he may amuse himself with this fantastic complimentary address by Dr. Donne, which is an imitation of Marlow's “ Gentle Shepherd.”

- “ Come live with me and be my love,  
 And we will some new pleasures prove,  
 Of golden sands and crystal brooks,  
 With silken lines and silver hooks.
- “ There will the river whispering run,  
 Warm'd by thine eyes more than the sun ;  
 And there th' enamour'd fish will play,  
 Begging themselves they may betray.
- \* \* \* \*
- “ If thou to be so seen are loth,  
 By sun or moon thou dark'nest both ;  
 And if myself have leave to see,  
 I need not their light, having thee.
- “ Let others freeze with angling reeds,  
 And cut their legs with shells and weeds ;  
 Or treacherously poor fish beset  
 With strangling snare or winding net.

“ Let coarse bold hands from slimy nest  
 The bedded fish in banks out-wrest,  
 Or curious traitors sleave silk flies,  
 Bewitch poor fishes’ wandering eyes.

“ For thee, thou need’st no such deceit,  
 For thou thyself art thine own bait;\*  
 That fish that is not catch’d thereby,  
 Alas! is wiser far than I!”

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### LODGES.

THESE, of which there are four or five, are neat and tasteful, but have nothing remarkable in their appearance: the same observation applies to the houses of the superintendents, keepers, &c. In our account of Aspley Wood, in the First Part, we omitted to mention that there is, at its north western angle, a lofty and handsome building of this class, in the Gothic style, of about the year 1500; adjoining which are a shrubbery, maze, &c. For this ornamental erection the neighbourhood is indebted to the taste of her Grace the Duchess of Bedford.

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### THE PARK FARM

Was planned, and in a great measure completed, by the late Francis Duke of Bedford, and with all its appendages resembles a small town, or might almost be taken for a national establishment. Great part of the works were conducted by the late ingenious and respected Mr. Salmon. At this spot the celebrated annual “Sheep Shearings” were formerly held, and resorted to by distinguished patrons of agriculture,—sometimes even from the Continent. The principal room, used on that occasion, has a small ante-room, with beautiful paintings of

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\* How very convenient when *worms* are not at hand! “*Apropos de Ver,*” to all readers who do not call *humanity* “*morbid sensibility:*” “if you use one, *kill* it before you *impale* it.”

sheep, &c. by *Garrard*. In the farm yard are spacious buildings, some of which have been lately rebuilt, for all the purposes of agriculture on a large scale, as fattening houses, wool chambers, piggeries, graneries, &c. &c. &c. A large steam engine was erected about the commencement of the present century, but has since been removed, and replaced by a water wheel, 27 feet in diameter. There are also adjoining, smiths' shops, a capacious timber yard, &c. &c. &c.

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### THORNERY.

AUREA NUNC, OLIM SYLVESTRIBUS HORRIDA DUMIS.—VIR.

This very pretty summer retreat was erected by the present Duke, for the Duchess, about the year 1808, and it is decidedly the prettiest object in the park; standing in a wild and romantic situation, and having a sheltered garden, in a very rustic style, with lawns fitted with flowers and shrubs, and secluded walks under the impending trees; also decorated with a small fountain, and other simple ornaments. The sitting room is a square, stone, rustic building, thatched, with a raised roof and lantern. The walls internally are painted in fresco, with flowers and trellis-work, by *Aglio*, with a covered ceiling. The doors are slightly ornamented with stained glass; and over the chimney-piece, which is of black marble, is a very handsome circular window of the same material. The rustic kitchen, at a short distance below, is lined with white Dutch tiles, and has stained glass doors.

An evening fête, at the Thornery, with fireworks and illuminations, which we once witnessed, was the most enchanting scene we ever beheld.











